THE

VENĪSAMHĀRA

OF

BHAṬṬA NĀRĀYAṆA

Edited with a complete Translation into English, Notes (critical and explanatory) and Appendices

BY

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SECOND EDITION (REVISED)

1933

Price Rupees Three

Printed by A V Patwardhan at the Aryabhushan Press,
936/3 Bhamburda Peth, Poona 4

AND

Published by A B Gajendragadkar, Elphinstone College,
Bombay

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Vidura, Nakula, Duśśāsana, Jayadratha, Abhimanyu and others.

PREFACE

This is the second edition of the Venīsamhāra, which was first published in 1922 The text has been prepared by a careful collation of three printed editions of the play viz. the edition of Julius Grill (Leipzig 1871), the edition of B T Dravid alias Sheshadri Iyer and S T Dravid, B A, (Poona 1896) and the third Nirnayasāgara edition with Jagaddhara's commentary (Bombay 1911) These have been designated in the foot-notes as ग, द and ज respectively The edition of Appashastri Rashivadekar and Professor K N Dravid, M A, (1909-1910), and the second edition of Mr M R Kale, B A, (1919), have also been used To all these editors my sincere thanks are due. In studying the play I, however, found that in several places proper readings had not been adopted and the text not correctly interpreted Such places have duly been pointed out in the Notes The reader will, therefore, find in this edition much that is new by way of exegesis That is my justification for undertaking to edit the play

The English Translation of the text has been made as literal as possible and printed below the text for ready reference Words for which there are no equivalents in the original, but which are added to make the sense of the text complete or clearer, are put in rectangular brackets Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular In the Notes all points which are likely to present difficulties in the way of an ordinary student are explained Grammatical peculiarities have been duly noted and figures of speech explained, wherever they occur I have no doubt that by the study of this book the student will be able to understand correctly, the text of the Venīsamhāra and to appreciate the various situations that Bhaṭṭa Nārāyaṇa has depicted therein

The scheme of transliteration sanctioned by the Bhandarkar Oriental Research Institute, Poona, has been adopted in this book and the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary have been used J in the Notes means Jagaddhara, the old well known commentator of the Veṇīsaṁhāra

A companion volume to this edition, entitled 'The Veṇisamhāra, A Critical Study' is in the press and will shortly be out. In this I have given all the available information regarding the poet and discussed the question of his date. It also contains a summary of the play and its critical appreciation, Act by Act I have pointed out therein the changes that Bhaṭṭa Nārāyana has introduced in his original viz the Mahābhārata and their dramatic importance The question of who is the hero of the play and which is the prevailing sentiment has also been discussed. Bhaṭṭa Nārāyana's style, the causes of the wide popularity which his drama enjoys, his characters have all received due attention Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive

In conclusion I offer my best thanks to my satīrthya Principal R. D. Karmarkar of Sir Parashurambhau College, Poona, for valuable help. Professor H. D Velankar of Wilson College, Bombay, has also obliged me by discussing with me some passages in the drama that I brought to his notice The Managers of the Āryabhūṣana Press and the Bombay Vaibhav Press deserve my sincere thanks for uniform courtesy and kindness and for promptness in printing this book.

14th June 1933

A. B. G.

श्रीवेङ्कटेशो विजयते

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयिताहृष्टस्य पुष्णातु वः ॥ २ ॥

ACT I

May this cavityful of flowers, the juice in which is stirred (*lulita*) by bees [as they hover about it], though warded off, the buds in which are fully (*sam*) blown and which consequently appears as though inlaid with (*churita*) the rays of the moon on the inside, bring to us, as it is scattered about at the feet of Hari, [such] success [in our performance] as would prove delightful to the eyes of this assembly **1**

And also,

May the unbaffled conciliation [of his beloved] on the part of the enemy of Kamsa [that is, Lord Krsna], who followed Rādhikā, as she, becoming angry in the course of their sports on the sands of the Kālindī and renouncing [all] interest in the Rāsa dance, was walking away, bedimmed with tears, who, as he planted his steps of the imprints of her feet felt his hair standing on end [through excess of joy], and was [at last] looked at by his beloved with a pleased countenance, lead you on to prosperity. **2**

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते ।)

सूत्रधारः—अलमतिविस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

(समन्तादवलोक्य ।) भवन्तः परिषदग्रेसराः, विज्ञाप्यं नः किंचिदस्ति ।

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

And also,

May Dhūrjati [that is, Lord Siva], who, at the [time of the] burning of the cities [constructed] by Maya, was gazed upon with affection by the goddess [Pārvatī], with fright and confusion by the demonesses who wondered what that [phenomenon] meant, with compassion by sages whose strength lay in a quiet soul (*antastattvam*), with a smile by Visnu, with hauteur by the demon warriors who drew their weapons and [at the same time] allayed the panic of their wives [and] with delight by the deities, protect you. **3**

(*At the end of the Benediction*)

Stage-Manager—Enough of prolixity.

I bow to that Krsnadvaipāyana, who is free from passion and free from ignorance, and who manufactured the nectar, called the Bhārata, which is fit to be drunk with the hollow cavity of the hands in the form of the ears. **4**

(*Looking around*) Worthy leaders of the assembly, there is something which we have to submit [to you]

Like another cavityful of flowers, a poetic composition is here (*esah*) scattered before you (*atra*). Accept [please] the particles of excellence, though far and few between, even like bees the drops of honey **5**

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१ 'सभ्रमादासुरीभि' ग-ड. २ 'आदायास्त्र' ग-ड ३ 'अतिप्रसङ्गेन' ख-ड-ज. ४ 'अतृष्णम्' ग. ५ 'तद्भवन्तः' ग, 'तत्रभवतः परिषदग्रेसरान्' ज.

तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम्। तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये।

(नेपथ्ये।)भाव,त्वर्यतां त्वर्यताम्। एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शैलूषजनं व्याहरन्ति–' प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधयः। प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य ' इति।

सूत्रधारः—(आकर्ण्य। सानन्दम्।) अहो नु खलु भोः, भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं

Here then we are prepared to represent a drama named Venīsamhāra, the composition of the poet Bhatta-Nārāyana, whose distinctive emblem is Lion (*Mrgarāja*-Lord of beasts) Therefore I request you to pay attention to this [performance], whether out of regard for the labours of the poet, or out of reverence for the sublime plot of the story, or out of curiosity to witness a new drama.

(*Behind the curtain*) Honoured Sir, make haste, make haste! Here indeed at the command of worthy Vidura the officers (*purusah*) are calling upon the entire body of actors thus (*iti*)– ' Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect This verily is the time of the arrival (lit entrance) of the revered son of Devakī [that is, Krsna], holder of the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [that is, Vyāsa], Nārada, Tumbaru and the son of Jamadagni [that is, Paraśurāma], who, through desire for the good of the family of Bharata, has personally assumed the role of a mediator and who is desirous of starting for the camp of the great king, Duryodhana "

Stage-Manager—(*Having heard With joy*) Ha, now, indeed, oh! The divine Visnu, who possesses the power of creating, sustaining and destroying the whole world, has to-day done a favour to this Bharata-family and [also] to the whole body of kings in

१ ' अभिनवकृतिम् ' द २ अपरिहीयमानम् इति नास्ति म-द-पुस्तकयोः.
३ ' धनशिबिरसन्निवेश ' ज

च राजचक्रमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं संधिकारिणा कंसारिणा दूतेन। तत्किमिति पारिपार्श्विक, नारम्भयासि कुशीलवैः सह संगीतकम्।

(प्रविश्य।) **पारिपार्श्विक.**—भवतु। आरम्भयामि। कतमं समयमाश्रित्य गीयताम्।

सूत्रधारः—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहंससप्तच्छदकुमुदपुण्डरीककाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम्। तथा ह्यस्यां शरदि

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः।
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

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that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire of world-destruction in the form of the [impending] war between the Kuru and the Pāṇḍava princes Then, why is it, [O] Assistant, that you do not commence the concert in company with the actors

(*Entering*) **Assistant**—Let [it] be [so] I shall begin. Concerning which season should [the song] be sung ?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [entire] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [expanding-in the-night] Kumuda and [white] Pundarīka lotuses, and with the moonlight, stars, planets and the Krauñca birds [herons] Thus indeed in this autumn, 6

The swans (*dhārtarāstrah*) of beautiful wings and of sweet notes, who deck the quarters [as they fly along] and whose activities are wild through joy, descend [from the Mānasa lake] on the surface of the earth through the influence of the season. 6

[*Or punningly*]

The sons of Dhrtarāstra, who have good allies, who are sweet of speech, who have conquered all quarters and whose activities are arrogant through the intoxication [of wealth and power] fall [dead] on the surface of the earth through the power of Fate 6

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१ वाक्यमिद 'नेपथ्ये' पठति ड-पुस्तकम् २ 'सगीतकमेलकम्' ज ३ 'ग्रह' इति नास्ति ग-ड पुस्तकयो. ४ 'कोकनद' ग-ज.

पारिपार्श्विकः—(ससम्भ्रमम् ।) भाव, शान्तं पापम् । प्रतिहतममङ्गलम् ।
सूत्रधारः—(सवैलक्ष्यस्मितम् ।) मारिष, शरत्समयवर्णनाशसया हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते ।
पारिपार्श्विकः—न खलु न जाने । किंत्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्यं कम्पितमिव मे हृदयम् ।
सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन संधिकारिणा कंसारिणा । तथा हि ।

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

Assistant—(*In confusion*) Honoured Sir, may sin be allayed! May evil be averted!
Stage-Manager—(*With a smile of bewilderment*) Mārisa, in my desire (*āsamsā*) to describe the autumnal season I referrred to the swans as dhārtarāstras
Assistant—Not indeed that I do not know! But owing to the indication (*āsamsā*) of inauspicious things [conveyed] by your speech, my heart, to tell you the truth, as it were, trembled.
Stage-Manager—Mārisa, why, exactly the whole of the evil is now averted by the enemy of Kamsa, who is negotiating peace, having personally accepted the role of a mediator So, surely,

May the sons of Pāndu, whose fire of hostility is quenched owing to the reconciliation of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru-king [Dhrtarāstra], who have restored (*prasādita*) [their legitimate share of] the land to the [Pāndavas, who thus become] attached [to them], and who [consequently] have ended war (*vigrahah*), rest at ease along with their attendants. 7

[*Or punningly*]

May the sons of Pāndu, who have quenched the fire of their hostility by the annihilation of their enemies, rejoice in company with Mādhava And may the sons of the Kuru-king who have decorated the earth with their gore and have their bodies (*vigrahah*) destroyed, be the residents of heaven (*svar*) [that is, die] along with their servants. 7

(नेपथ्ये । साधिक्षेपम् ।) आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान्
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥ ८ ॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः ।)

पारिपार्श्विक.—भाव, कुत एतत् ।

सूत्रधारः—(पृष्ठतो विलोक्य ।) अये, एष खलु वासुदेवगमनात्कुरुसंधानममृष्यमाणः पृथुललाटतटघटितविकटकीनाशतोरणत्रिशूलायमानभीषणभ्रुकुटिरापिबन्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमान. क्रुद्धो भीमसेन इत एवाभिवर्तते । तन्न युक्तमस्य पुरत स्थातुम् । तदित आवामन्यत्र गच्छावः । (निष्क्रान्तौ ।)

इति प्रस्तावना prologue

Behind the curtain Reprovingly) Ah, (you) villain, chanter of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhrtarāstra, after having struck at our lives and our heaps of wealth by [intending to set] fire to the house of lac [in which they had lodged us], by [administering me] poisoned food and by [cunningly effecting our] entrance into the gambling hall, and [above all] after having dragged the garment and hair of the bride of the Pāndavas, rest at ease, while I am alive? 8

(*The Stage-Manager and the Assistant listen*)

Assistant—Honoured Sir, whence [comes] this [utterance]?

Stage-Manager—(*Looking behind*) Oh, here to this very side is advancing the enraged Bhīmasena, who cannot tolerate peace with the Kurus [that is likely to be brought about] by the departure of Vāsudeva [to their camp], who, with his fierce frown formed on his broad forehead and resembling the dreadful trident on the arch of Death (*Kīnāśah*), is as it were drinking us all by the glance of his eyes, and who is followed by Sahadeva. It is, therefore, not proper to stand in his front So from here let us go elsewhere. (*Both go out*)

END OF PROLOGUE

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१ 'आकृष्ट केशाः' ग–द २ 'कथमयम्' द–ज. ३ 'विकटभ्रुकुटिना दृष्टिपातेन' ज

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)

भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद । ('लाक्षागृहानल—' (१-८) इत्यादि पुनः पठति ।)

सहदेव.—(सानुनयम् ।) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य वचनम् । पश्य । निर्वाणवैरदहना इति यथार्थमेव । सभृत्याः कुरवः क्षतजालकृत-वसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

भीमसेन.—(सोपालम्भम् ।) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः कौरवाणाम् । संधेयास्ते भ्रातरो युष्माकम् ।

सहदेवः—(सरोषम् ।) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।
राजा न चेन्निषेद्धा स्यात्क. क्षमेत तवानुजः ॥ ९ ॥

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

(*Then enters Bhīmasena enraged, being followed by Sahadeva*)

Bhīmasena—Ah, villain, chanter of a vain auspicious blessing, wretch of an actor, (*Repeats again*, 1 8 'Will the sons of Dhrtarāstra etc')

Sahadeva—(*Persuasively*) Noble Sir, have mercy, have mercy The words of this son of Bharata [that is, actor] are indeed (*eva*) agreeable to us See. 'Who have quenched the fire of their hostility'—[all] this is just appropriate 'May the Kurus, who have decked the earth with their blood and whose bodies are destroyed, be the residents of heaven'—thus says he !

Bhīmasena—(*Tauntingly*) Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravas ! For you they are brothers [by all means] fit to be treated with !

Sahadeva—(*In anger*) Noble Sir,

Which of your younger brothers would forgive the sons of Dhrtarāstra, who have caused provocation at every step, if the king [that is, Yudhisthira] were not to prohibit ? 9

Bhīmsena—So it is. Hence, to be sure, I am from to-day separated from you. See,

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१ 'निर्वाणवैरदहना इति पठित्वान्यथाभिनयति' इति नाट्योक्तिरनयोर्वाक्ययोः स्थाने दृश्यते द-ज-पुस्तकयोः

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि-
र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
जरासंधस्योरःस्थलमिव विरूढं पुनरपि
क्रुधा सधि भीमो विघटयति यूय घटयत ॥ १० ॥

सहदेवः—(सानुनयम् ।) आर्य, एवमतिसंभृतक्रोधेषु युष्मासु कदाचित् खिद्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरुः खेदमपि जानाति । पश्य ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषित वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेद खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

Indeed, with regard to that enmity of mine with the Kurus, which grew up while yet I was a child, neither our noble brother [that is Yudhisthira], nor Kiritin [that is, Arjuna] nor you two [that is, Nakula and Sahadeva] have been the cause Bhīma shall break up in rage the peace, though effected again even like the broad (*sthalam*) chest of Jarāsandha, though healed up again [and again] You [try to] bring it about, [let me see]. **10**

Sahadeva—(*Persuasively*) Noble Sir, when you are thus exceedingly enraged, our worthy brother [that is, Yudhisthira] will perhaps get angry (*khidyate*).

Bhīmasena—Is it possible that our worthy brother will perhaps get angry? Does our worthy brother know what anger (*khedah*) also is? Think.

Having [helplessly] witnessed the daughter of the Pāñcāla king [that is, Drupada] reduced to that condition in the assembly of kings, we lived for a very (*su*) long time in the forest, dressed in bark-garments, in the company of hunters [Then] we dwelt at the residence of the Virāṭa king, concealing ourselves by means of occupations [most] improper! [And with all this] will our worthy brother entertain anger towards me when I am enraged, [and] not yet towards the Kurus? **11**

तत् सहदेव, निवर्तस्व । एवं चोतिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम् ।

सहदेवः—आर्य, किमिति ।

भीमसेन—एवं विज्ञापय ।

> युष्मच्छासनलङ्घनांहसि मया मग्नेन नाम स्थितं
> प्राप्ता नाम विगर्हणा स्थितमतां मध्येऽनुजानामपि ।
> क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
> नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥१२॥ (उद्धतं परिक्रामति ।)

सहदेवः—(तमेवानुगच्छन् । आत्मगतम् ।) अये, कथमार्यः पाञ्चाल्याश्चतुःशालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः ।)

भीमसेनः—(प्रतिनिवृत्त्यावलोक्य च ।) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

Then, Sahadeva, go back And thus request the King at the words of Bhīma ablaze with anger, increased in the course of an exceedingly long time

Sahadeva—Noble Sir, to what effect ?

Bhīmsena—

> I prefer (*nāma*) to remain plunged in the sin of transgressing your command, I consent to undergo (*nāma*) censure, incurred even in the midst of younger brothers, keeping to their bounds. To-day—for [just] one day—you are not my worthy brother [whom I must obey], nor am I your obedient servant (*vidheyah*), while brandishing up (*ut*) in anger my mace, gory with blood, I annihilate the Kauravas 12

(*Stalks about haughtily*)

Sahadeva—(*Just following him. To himself*) Oh, how, my noble brother has started towards the quadrangle of Pāñcālī ! Well, I shall then stay just here

(*Halts*)

Bhīmasena—(*Turning round and observing*) Sahadeva, go you, [and] follow our worthy brother ! I shall on my part go to the armoury and provide myself with a weapon

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१ 'चापि' ज २ 'लङ्घनाम्भसि' ग–द ३ 'प्रविष्टः' ग–द

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् ।

भीमसेनः—(सवितर्कम् ।) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् । (विचिन्त्य सहर्षम् ।) आमन्त्रयितव्यैव मया पाञ्चाली । (सप्रणयं सहदेवं हस्ते गृहीत्वा ।) वत्स, आगम्यताम् । यदार्यः कुरुभिः संधानमिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेशं नाटयतः । भीमसेनः सक्रोधं भूमावुपविशति ।)

सहदेवः—(ससंभ्रमम् ।) आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यः पालयतु कृष्णागमनम् ।

भीमसेनः—(उपविश्य स्मृत्वा ।) वत्स, कृष्णागमनमित्यनेनोपोद्घातेन स्मृतम् । अथ भगवान् कृष्णः केन पणेन संधिं कर्तुं सुयोधनं प्रति प्रहितः ।

सहदेवः—आर्य, पञ्चभिर्ग्रामैः ।

भीमसेनः—(कर्णौ पिधाय ।) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा ।) तद्वत्स, न त्वया कथितं न च मया भीमेन श्रुतम् ।

Sahadeva—Noble Sir, this is not the armoury. This is the quadrangle of Pāñcālī.

Bhīmasena—(*Guessingly*) Indeed, is this not the armoury ? Is this the quadrangle of Pāñcālī ? (*Thinking With joy*) I *have*, to be sure, to take leave of Pāñcālī (*Affectionately taking Sahadeva by the hand*) Dear brother, come on That our worthy brother in his desire to effect peace with the Kurus, is tormenting us—that you can also see

(*Both gesticulate entrance Bhīmasena in anger sits on the ground*)

Sahadeva—(*With haste*) Noble Sir, here is a seat spread out. Let my noble brother sit here and await the arrival of Kṛṣṇā [that is, Draupadī]

Bhīmasena—(*Sitting Remembering*) Dear brother, by your having introduced (*upodghātah*) [the expression] 'the arrival of Kṛṣṇā ' [in your speech], I am reminded [of the arrival of Kṛṣṇa who has gone on a mission of peace] Well, on what condition has the revered Kṛṣṇa been deputed to Suyodhana to arrange a peace ?

Sahadeva—Noble Sir, with five villages

Bhīmasena—(*Shutting his ears*) Alas, my heart, to tell you the truth, trembles as it were, to see such loss of spirit here on the part of even His Majesty Ajātaśatru ! (*Turning round and sitting*) Therefore, dear brother, you have not reported nor have I, Bhīma as I am, heard [this condition]

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१ 'प्रकारेण' ग-द.

यत्तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।
दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(नेपथ्ये ।) समस्ససदु समस्ससदु भट्टिणी । [समाश्वसितु समाश्वसितु भट्टिनी ।]

सहदेवः—(नेपथ्याभिमुखमवलोक्यात्मगतम् ।) अये कथं याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति । तत्कष्टतरमापतितम् ।

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य सम्भृतम् ।
तत् प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)

(द्रौपदी सास्रं निश्वसिति ।)

चेटी—समस्ससदु समस्ससदु भट्टिणी । अवणइस्सदि दे मण्णुं णिच्चाणुबद्धकुरुवेरो कुमालो भीमसेणो । [समाश्वसितु समाश्वसितु भट्टिनी । अपनेष्यति ते मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः ।]

द्रौपदी—हञ्जे बुद्धिमदिए, होदि एदं जइ महाराओ पडिऊलो ण भवे । ता णाहं पेक्खिदुं तुवरदि मे हिअअं । [हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराज.

Even that lofty, exceedingly terrible, princely (*kṣātra*) lustre, which [once belonged] to this King, has surely been gambled away by him then, while playing with the dice! 13

(*Behind the curtain*) Let my Queen take courage, take courage

Sahadeva—(*Looking at the curtain To himself*) Oh, how, Yājñasenī [that is, Draupadī] is approaching the vicinity of my noble brother, with her eyes concealed by a veil of tears that are now and then gathering up So an extremely sad situation has developed!

That lustre, as of lightning, which to-day has gathered together (*sam*) in my noble brother, who is enraged, Kṛṣṇā will surely augment, even like the rainy season! 14

(*Then enter Draupadī as described and a maid*)

(*Draupadī tearfully heaves a sigh*)

Maid—Let my Queen take courage, take courage Prince Bhīmasena, who has formed eternal enmity with the Kurus, will remove your grief

Draupadī—Dear Buddhimatikā, [certainly] would this happen, if His Majesty were not opposed [to it] Therefore, my heart is in a hurry to see my lord

१ 'आर्यक्रोधेन' ग २ ' महाराअस्स पडिऊलो हुविस्सति (महाराजस्य प्रतिकूलो भविष्यति)' ग–द

प्रतिकूलो न भवेत्। तन्नाथं प्रेक्षितुं त्वरते मे हृदयम्।]

चेटी—(विलोक्य।) एसो कुमालो चिट्ठदि। ता णं उवसप्पदु भट्टिनी। [(विलोक्य।) एष कुमारस्तिष्ठति। तदेनमुपसर्पतु भट्टिनी।] (परिक्रामतः।)

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं। [हञ्जे, कथय नाथस्य ममागमनम्।]

चेटी—ज देवी आणवेदि। (परिक्रम्योपसत्य च।) जअदु जअदु कुमालो। [यद्देव्याज्ञापयति। (परिक्रम्योपसृत्य च।) जयतु जयतु कुमारः।]

भीमसेनः—(अशृण्वन् सक्रोधम्। 'यत्तदूर्जितम्' (१।१२) इति पुनः पठति।)

चेटी—(परिवृत्य) भट्टिणि, पिअं दे णिवेदेमि। परिकुविदो विअ कुमालो लक्खीअदि। [भट्टिनि, प्रियं ते निवेदयामि। परिकुपित इव कुमारो लक्ष्यते।]

द्रौपदी—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि। ता एअन्ते उवविट्ठा भविअ सुणोमि दाव णाहस्स ववसिदं। [हञ्जे, यद्येव तदवधीरणाप्येषा मामाश्वासयति। तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम्।]

(उभे तथा कुरुतः।)

भीमसेनः—(सक्रोध सहदेवमधिकृत्य।) किं नाम पञ्चभिर्ग्रामैः संधिः।

Maid—(*Observing*) Here is the Prince Therefore let my Queen approach him (*They both move on*)

Draupadī—Dear, report my arrival to my lord.

Maid—As the Queen commands (*Walking round and approaching*) May the Prince, be victorious, be victorious.

Bhīmasena—(*Not listening In anger recites again* i 13 'Even that lofty etc')

Maid—(*Returning*) My Queen, I have to report to you a gladsome news. The Prince appears to be as though enraged.

Draupadī—Dear, if so, then even this disregard [in not noticing my arrival] brings me consolation. Therefore taking a seat in a secluded place I [shall] just hear the determination of my lord

(*Both do so*)

Bhīmasena—(*Angrily, addressing Sahadeva*) What! I should like to know (*nāma*), peace with five villages!

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१ अतःपर 'ता अदेसेहि मे णाहस्य वासभवन (तदादेशय मे नाथस्य वासभवनम्)' इति **द्रौपदी**वाक्यत्वेन, ततः 'एदु एदु भट्टिणी (एत्वेतु भट्टिणी)' इति **चेटी**वाक्यत्वेन, पुनश्च 'इति परिक्रामतः' इति नाट्योक्त्यनन्तरम् 'एदं वासभवणं। एत्थ पविसदु भट्टिणी (एतद्वासभवनम्। अत्र प्रविशतु भट्टिनी)' इति **चेटी**वाक्यत्वेन च पठति **ज**-पुस्तकम्।

मथ्नामि कौरवशतं समरे न कोपाद्
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
संचूर्णयामि गदया न सुयोधनोरू
संधिं करोतु भवता नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम् ।) णाह, अस्सुदपुव्वं क्खु दे एदिसं वअणं ता पुणो पुणो दाव भणाहि । [नाथ, अश्रुतपूर्वं खलु ते ईदृश वचनम् । तत्पुनः-पुनस्तावद्भण ।]

भीमसेनः—('मथ्नामि कौरवशत–' १।१५ इति पुनः पठति ।)

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एवं गुरुणा संदिष्टम् ।

भीमसेनः—कस्य ।

सहदेवः—सुयोधनस्य ।

भीमसेनः—किमिति ।

Shall I not in anger destroy the hundred Kauravas in battle? Shall I not drink the blood of Duśśāsana from his chest? Shall I not pound with my mace the thighs of Suyodhana? Let *your* king, [if he likes], make peace on [that] condition! 15

Draupadī—(*Joyfully Aside*) My lord, unheard-of-before is indeed such utterance of yours Therefore just say it again and again.

Bhīmasena—(*Recites again* 1. 15 ' Shall I not in anger etc. ')

Sahadeva—Noble Sir, has this message of the King been comprehended by my noble brother as being as it were void of [any] significance?

Bhīmasena—What again is the significance here?

Sahadeva—Noble Sir, thus went the message of our worthy brother!

Bhīmasena—To whom?

Sahadeva—To Suyodhana

Bhīmasena—To what effect?

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१ 'अतः प्राक् 'अशृण्वन्नेव' इत्यधिकं ज-पुस्तके

सहदेवः

इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।
प्रयच्छ चतुरो ग्रामान् कंचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ।

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-जतुगृहदाहद्यूतसभाद्यपकारस्थानोद्घाटनमेवेदं मन्ये ।

भीमसेनः—(साटोपम्) वत्स, एवं कृते किं भवति ।

सहदेवः—आर्य, एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति, कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

भीमसेनः—मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् । लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

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Sahadeva—

Give [us] four villages, Indraprastha, Vrkaprastha, Jayanta and Vāranāvata and the fifth any one **16**

Bhīmasena—What then ?

Sahadeva—So, then, by means of this demand for villages individually named and owing to the non mention of the fifth, I think, [our worthy brother] has thus really (*eva idam*) brought in a prominent way to the notice [of Suyodhana] the places of grievous wrongs [done to us] such as poisoned food, burning the house of lac and [tempting us into] the gambling hall

Bhīmasena—(*Vehemently*) Dear brother, what would happen when this is done ?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive of and consequently shrinking [from] the annihilation of one's own family, will in the first place (*tāvat*) be revealed to the world, moreover (*ca*) the irreconcileableness of the Kuru king will at the same time be proved.

Bhīmasena—Fool, all this also is of no use As for the irreconcileableness of the Kuru king, it was at that very time established, when, indeed, by all of us without exception (*eva*), while proceeding to the forest from here the destruction of the Kuru family was vowed And even in the world does the destruction of the family of the Dhārtarāstras cause you shame ?

Moreover O fool,

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१ 'देहि मे चतुरो ग्रामान् पञ्चमं कंचिदेव तु' ग-द्र २ 'लोके अपयशः स्वगात्र' ग-द्र

युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः ।
न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—(जनान्तिकम् ।) णाह, ण लज्जन्ति एदे । तुमं वि दाव मा विसुमरेहि । [नाथ, न लज्जन्त एते । त्वमपि तावन्मा विस्मार्षीः ।]

भीमसेनः—वत्स, कथं चिरयति पाञ्चाली ।

सहदेवः—आर्य, का खलु वेलात्रभवत्याः प्राप्तायाः । किं तु रोषावेशवशादार्यागताप्यार्येण नोपलक्षिता ।

भीमसेनः—(दृष्ट्वा, सादरम् ।) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि ।

द्रौपदी—णाह, उदासीणेसु तुम्हेसु मह मण्णु, ण उण कुविदेसु । [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु ।]

भीमसेनः—यद्येवमपगतपरिभवमात्मानं समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य ।) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि ।

द्रौपदी—णाह, किं उव्वेअकालणं तुह्मेसु सण्णिहिदेषु । [नाथ, किमुद्वेगकारणं युष्मासु सन्निहितेषु ।)

Does the annihilation of the enemy's family in anger make you blush in the world? Does not the pulling of the hair of [your] wife put you to shame? **17**

Draupadī—My lord, these do not feel ashamed! You also at least (*tāvat*) do not forget

Bhīmasena—Dear brother, how, Pāñcālī is delaying!

Sahadeva—Noble sir, indeed, a long time has passed since her ladyship's arrival here. But owing to the influence of the vehemence of anger, the noble lady, though arrived, was not noticed by my noble brother

Bhīmasena—(*Observing With courtesy*) Queen, your ladyship, though arrived was not noticed by us, as our ire was roused. So it is not meet for you to entertain anger

Draupadī—My lord, my anger [rises] when you are indifferent, but not when you are enraged

Bhīmasena—If so, consider yourself as having your insults avenged (*Taking her by the hand, making her sit by his side and looking at her face*) How now do I find your ladyship dejected as it were?

Draupadī—My lord, what cause for dejection can there be when you are near?

भीमसेन.—किमिति नावेदयसि । (केशानवलोक्य ।) अथवा किमावेदितेन

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोषितेषु चॅ ।
पाञ्चालराजतनया वहते यदिमां दशाम् ॥ १८ ॥

द्रौपदी—हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो मह परिहवेण खिज्जइ । [हञ्जे बुद्धिमतिके, कथय नाथस्य । कोऽन्यो मम परिभवेण खिद्यते ।]

चेटी—जं देवी आणवेदि । (भीममुपसृत्य । अञ्जलिं बद्ध्वा ।) सुणादु कुमालो । इदोवि अहिअदरं अज्ज उव्वेअकालणं आसी देवीए । [यद्देव्याज्ञापयति । शृणोतु कुमारः । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्याः ।]

भीमसेनः—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते ।
मुक्तवेणीं स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

चेटी—सुणादु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दाप्पमुहेण सवत्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दणं काढुं गदा । [शृणोतु कुमारः ।

Bhīmasena—Why is it that you do not disclose (it)? (*Looking at her hair*) Or, what need for (such) disclosure?

Since, the sons of Pāndu being alive and not having travelled to a long distance, the daughter of the Pāñcāla king continues in this condition. **18**

Draupadī—Dear Buddhimatikā, inform my lord. Who else is pained at my insult?

Maid—As my Queen commands. (*Approaching Bhīma and folding her hands*) Let the Prince listen To-day a cause for dejection, greater even than this, has occurred for the Queen

Bhīmasena—What, do you say (*nāma*) greater than even this? Buddhimatikā, tell [it]

Who is this that is acting the part of a moth towards [me]here (*asmin*), who am the forest conflagration to bamboos (*vamśah*)in the form of the family of the Kauravya [that is, Dhrtarāstra], by [rudely] touching Krsnā [that is, Draupadī] with her braid unloosed, as [by touching] the line of smoke [arising from the conflagration], which is dark and is moving in a columm (*veni*)? **19**

Maid—Let the Prince listen To-day, indeed, the Queen, accompained by the Mother [that is, Kuntī] and surrounded by

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१ 'अपि' ग-द २ 'बद्धवेणी' ज.

अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता ।]

भीमसेनः—युक्तमेतत् । वन्द्याः खलु गुरवः । ततस्ततः । R C

चेटी—तदो पडिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा । [ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा ।]

भीमसेनः—(सक्रोधम् ।) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः । ततस्ततः ।

चेटी—तदो ताए देविं पेक्खिअ सहीजणदिण्णदिट्ठीए सगव्वं ईसि विहसिअ भणिअं । [ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम् ।]

भीमसेनः—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटी—अइ जण्णसेणि पँञ्च गामा पथीअन्ति त्ति सुणीअदि । ता कीस दाणीं वि दे केसा ण संजमीअन्ति । [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते। तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते]

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

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the group of her co-wives headed by Subhadrā, had gone to bow down to the feet of the revered Gāndhārī.

Bhīmasena—That is proper. Elders deserve to be bowed down to. Then, [what] then ?

Maid—Then while returning, the Queen was seen by Bhānumatī

Bhīmasena—(*With rage*) Ah, seen by the enemy's wife ! Alas, a [just] cause for the Queen's anger ! Further, [what] further ?

Maid—Then, having seen the Queen and cast her glance on the group of her friends, she smiled a little with pride and said

Bhīmasena—Not merely seen, also addressed ! Oh, what shall we do ? Then, [what] then ?

Maid—'O Yājñasenī [that is, Draupadī], I hear that five villages are being prayed for. Then why even now are your hair not being tied ? '

Bhīmasena—Sahadeva, did you hear ?

Sahadeva—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana See

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१ 'युक्तं क्रोधस्थानम्' ग-द. २ नास्तीद् भीमसेनवाक्य ज-पुस्तके ३ न दृश्यते प्रथममिदं वाक्यं ज-पुस्तके.

स्त्रीणां हि साहचर्याद्भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।]

भीमसेनः—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअ । अइ भाणुमदि, तुह्माणं अमुक्केसु केसहत्थेसु कधं अह्माणं देवीए केसा संजमीअन्ति त्ति । [ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्त इति ।]

भीमसेनः—(सपरितोषम् ।) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । (अधीरमासनादुत्तिष्ठन् ।) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य ।

Indeed, the hearts of women become like [those of their] husbands owing to association A creeper, though [originally] sweet, no doubt brings on a swoon, when clinging to a poisonous tree. **20**

Bhīmasena—Buddhimatikā, what did the Queen say then ?

Maid—Prince, if she had been unaccompanied by her attendants, the Queen would have replied.

Bhīmasena—Well, what did *you* say?

Maid—Then I said thus : 'O Bhānumatī, while the masses of your [that is, of you and your sisters-in-law] hair are not loosed, how will the hair of our Queen be tied ?'

Bhīmasena—(*With satisfaction*) Well [done], Buddhimatikā well [done] ! That you have said which was proper for our attendants (*Impatiently getting up from his seat*) Honoured daughter of the Pāñcāla King, in only a short time,

Bhīma will decorate your hair, [O] Queen, with his hands reddened with the unctuous (*styāna*), coagulated (*avanaddha*), thick blood of Suyodhana, whose pair of thighs shall have

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१ 'पडिहीण मम वअणं भवे (परिहीन मम वचन भवेत्)' ज.

स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं णाह, दुक्करं तुए परिकुविदेण । सव्वहा अणुगेह्णन्तु एदं ववसिदं दे भादरो । [किं नाथ, दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं ते भ्रातरः ।]

सहदेव—अनुगृहीतमेतदस्माभिः ।

(नेपथ्ये महान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेनः—

मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

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been well (*sam*) pounded by the strokes of the terrible mace brandished in my restless arms. **21**

Draupadī—What is, my lord, difficult for you to accomplish, when [once] you are fully (*pari*) enraged? May your brothers support this determination [of yours] by all means!

Sahadeva—We have favoured this

(*A great noise behind the curtain All listen with amazement*)

Bhīmasena—

By whom is this drum beaten–[the drum] which is deep like the sound of the Mandara mountain as it spinned [on its axle] with its caverns flooded with the water of the ocean agitated in the process of being churned, which is terrible like the mutual clashing of assemblages of thundering clouds of world-destruction as it receives the strokes of the sticks (*konah*), which is the harbinger of the [effects of the] wrath of Krsnā, the stormy (*nirghāta*) wind portending the destruction of the Kuru family, and the friend of the echo of our war-cry? **22**

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१ 'अपविद्ध' ज. २ 'उत्तम्भयिष्यति' ज. ३ 'नाथ अतिदुष्करं त्वया परिकुपितेन व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवताः ।' ज. ४ 'ताडितोऽयम् । ग-ज.

(प्रविश्य सम्भ्रान्तः) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलयः समुत्तिष्ठन्ति ।)

भीमसेनः—(ससंभ्रमम् ।) क्वासौ क्वासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन—

(सर्वे संभ्रमं नाटयन्ति ।)

भीमसेनः—किं संयतः ।

कञ्चुकी—नहि नहि, सयन्तुमारब्धः ।

भीमसेनः—अथ किं कृतं देवेन ।

कञ्चुकी—ततः[1] स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिबिरसंनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति ।

भीमसेनः—(सोपहासम् ।) किं नाम दुरात्मा सुयोधनो भगवन्तं सयन्तुमिच्छति । (आकाशे दत्तदृष्टिः ।) आः दुरात्मन् कुरुकुलपांसुल, एवमविक्रान्त-

(*Entering confused*) **Chamberlain**—Prince, here, indeed, the divine Vāsudeva—

(*All get up, folding their hands*)

Bhīmasena—(*With confusion*) Where is he, where is he, the divine Lord ?

Chamberlain—by Suyodhana, enraged at his partiality towards the Pāndavas—

(*All gesticulate confusion*)

Bhīmasena—What, seized ?

Chamberlain—Not indeed, not indeed ! [Merely] attempted to be seized !

Bhīmasena—What then was done by the Lord ?

Chamberlain—Then the high-souled Lord, disregarding the family of the Kurus that fainted at the encounter (*sampātah*) of the refulgence of His Universe-Form displayed [by Him], arrived at the site of our camp, [and now] He desires to see the Prince without delay.

Bhīmasena—(*With ridicule*) What, is it possible (*nāma*) the evil-souled Suyodhana desires to seize the Lord ? (*Fixing his gaze in the sky*) Ah ! [you] evil-souled bane of the Kuru family,

१ अतःपरम् ' संयमितुमारब्धः ' इत्याधिकं सर्वेषु मुद्रितपुस्तकेषु   २ ' सयमितुम् ' ग-ज   ३ ' संयमितुम् ' ग ज

मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि[1] तमसा ज्योतिषा वा परस्ता-
त्तं मोहान्धः कथमयममु वेत्तुं[2] देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः।(निष्क्रान्तः ।)

(**नेपथ्ये** । कलकलानन्तरम् ।) भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, श्रृण्वन्तु भवन्तः ।

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you having thus transgressed [all] bounds, the wrath of the Pāndavas would be a mere [outward] instrument [of your ruin].

Sahadeva—Noble Sir, does not that evil-souled wretch of Suyodhana comprehend even the divine Vāsudeva in his proper character ?

Bhīmasena—Deluded indeed is this evil-souled [man] ! How could he comprehend ? See.

How could this [Duryodhana], blinded [as he is] by infatuation, comprehend this ancient God, whom [sages], who find their all-sided (*ā*) delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) mental concentration, who have severed [all] knots of ignorance by means of a profuseness of knowledge and who are [firmly] established in [the quality of] goodness, realise as being incomprehensible (*kamapi*) and lying beyond [the regions of] darkness and light ? **23**

Venerable Jayandhara, what at present is our worthy brother doing ?

Chamberlain—The Prince will understand the doing of His Majesty after he goes [to him] in person. (*Goes out*)

(*Behind the curtain After a noise*)

O, ye, commanders of our divisions (*akṣauhiṇī*), Drupada, Virāta, Vrsni, Andhaka, Sahadeva and others, let all of you listen.

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१ 'किमपि' ग-द् २ 'वेत्ति' ग-अ.

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृत
यद्विस्मर्तुमपीहितं शमवता शान्ति कुलस्येच्छता
तद्द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

भीमसेनः—(आकर्ण्य। सहर्षम्।) जृम्भता जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योतिः।

द्रौपदी--णाह, किं दाणी एसो पलअजलहरत्थणिदमंसलो क्खणे क्खणे समरदुन्दुही ताडीअदि। [नाथ, किमिदानीमेष प्रलयजलधरस्तानितमांसलः क्षणे क्षणे समरदुन्दुभिस्ताड्यते।]

भीमसेनः---देवि, किमन्यत्। यज्ञः प्रवर्तते।

द्रौपदी—(सविस्मयम्।) को एसो जण्णो। [क एष यज्ञः।]

भीमसेनः—रणयज्ञः। तथा हि।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः
संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता।

Here that great fire of wrath belonging to Yudhisṭhira, which was enkindled [long ago] in the wooden sticks (*arani*) of gambling by the dragging of the hair and garment of the Princess [Draupadī], which was [hitherto] checked with effort [by the King] with a mind apprehensive of the violation of his vow of truthfulness, and which was even sought to be forgotten by the peaceful [Yudhisthira] anxious for the peace of the family, is spreading widely in the forest of the Kurus. **24**

Bhīmasena—(*Listening with joy*) May the fire of the wrath of our noble brother spread on and on with its course unimpeded.

Draupadī—My Lord, why now is this war-drum, deep like the thundering of clouds of world-destruction, is being beaten every moment?

Bhīmasena—My Queen, what else? A sacrifice is proceeding.

Draupadī—(*With amazement*) What [kind of] sacrifice is this?

Bhīmasena—The sacrifice of war! So indeed.

We four are the officiating priests, that divine Lord, Hari, is the director of the rites, the king [that is, Yudhisthira] is [the sacrificer] initiated for [this] sacrifice of war, his wife [that is, Draupadī] is [the co-partner] observing the

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता[१] विक्रमानुरूपमाचरितुम्।
भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव। (उत्थाय।) देवि, गच्छामो वयमिदानी कुरुकुलक्षयाय।
द्रौपदी—(बाष्प धारयन्ती।) णाह, असुरसमराहिमुहस्स हरिणो विअ मङ्गल तुह्माणं होदु। जं च अम्बा कुन्दी आसासदि तं तुह्माणं होदु। [नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माक भवतु। यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु।]
उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः।
द्रौपदी—अण्णं[३] च णाह, पुणोवि तुह्मेहिं समरअदो आअच्छिअ अहं समास्सासइदव्वा। [अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याह समाश्वासयितव्या।]
भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया।

[necessary] vow, the Kauravas are the beasts [to be offered as victims], the fruit is the soothing of the pain of insults [suffered] by [our] beloved, [and this] drum of triumph is booming loudly to invite the princes [to attend the ceremony] 25

Sahadeva—Noble Sir, being commanded by our noble brother, let us now proceed to perform deeds worthy of our valour
Bhīmasena—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother. (*Rising up*) My Queen, we now go to [accomplish] the destruction of the Kuru family.
Draupadī—(*Checking the tears*) My lord, may bliss attend on you, as on Hari, prepared for battle with the demons! Whatever mother Kunti hopes, may that be yours!
Both—We accept the utterance of your benediction
Draupadī—And another thing, my lord, having returned from the battle, I should even again be consoled by you.
Bhīmasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain consolation even now ?

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१ 'अनुज्ञातः' ज २ न विद्यते वाक्यमिद् ग–द् पुस्तकयोः. ३ 'अण्ण च देवी भणादि। णाह तुम्हेहिं (अन्यच्च देवी भणति। नाथ युष्माभिः)' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन ग-द् पुस्तके पठतः.

भूयः परिभवक्षान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्य न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा संचरिस्सध । जदो अप्पमत्तसचरणिज्जाइं रिउबलाइं सुणिअन्ति । [नाथ, मा खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीरा. सचरिष्यथ । यतोऽप्रमत्त-सचरणीयानि रिपुबलानि श्रूयन्ते ।]

भीमसेन—अयि सुक्षत्रिये,

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः ॥ २७ ॥

(निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः

You will not see again Vrkodara [that is, myself], who has not completely finished with the Kauravas and whose face has [consequently] turned pale with shame at having to put up with insults [received] **26**

Draupadī—My Lord, indeed, move not [on the field of battle], regardless of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yājñasenī [that is, myself]. For, I hear one has to move about with absolute caution in the enemy's forces

Bhīmasena—O excellent lady of the warrior caste—

The sons of Pāndu are expert in moving about in the [very] inmost water of the one [great] ocean of battle, where the gallant foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of the blood, fat (*vasā*), flesh and brains (*mastiṣka*) of elephants torn to pieces by mutual collisions, and where headless trunks dance to [the tune of] the musical instruments in the form of the inauspicious female jackals, howling in their assembly [gathered] for drinking the plentiful blood [that is spilt]. **27**

(*All go out*)

END OF ACT I

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१ 'क्लान्ति' अ पु.

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—' विनयधर, सत्वरं गच्छ त्वम्। अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्न वेति। यतस्ता विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समर-भूमिं गत्वा सभाजयितव्याः ' इति । तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवाव[1]रोधनिवासः । अथवा किमिति जरामुपालभेय, यतः सर्वान्त[2]:पुरचारिणामयमेव व्या[3]वहारिको वेषश्चेष्टा च । तथा हि ।

नोच्चैः सत्यपि चक्षुषीक्षित[4]मलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

ACT II

(*Then enters the Chamberlain*)

Chamberlain—I am commanded by His Majesty, Duryodhana thus 'Vinayandhara, go you quickly. Let Queen Bhānumatī be searched for [and ascertain] whether she has returned from [having performed] her customary duty (*samayah*) of bowing to the feet of my mother For, having seen her I have to go to the field of battle and offer congratulations to the commanders of our army, Rādheya [that is, Karna], Jayadratha and others, who have killed Abhimanyu' Therefore I *have* to proceed very quickly and this proves how wonderful (*iti aho*) is the power of His Majesty, for overpowered with age as I am, my residence in the harem is merely a matter of form (*maryādā*) and nothing more (*eva*). Or rather, why should I find fault with my old age, since just this costume and activity are prescribed by custom (*vyāvahārika*) for all attendants of the inner appartment? To explain

I never saw to my satisfaction, though I had wide eyes; even having heard I heard not, though able-bodied, I leant on the staff because it was prescribed (*adhikrta*) for my office, with

1 'अवरोध[illegible]ारः' द-ज. २ 'अन्तः पुरिकाणाम्' ग-द. ३ 'वैयवहारिकः' ग; 'व्यवहारिकः' द; [illegible]वैहारिक.' इत्यपि कुत्रचित्. ४ 'ईक्षितुम्' ग-द-ज.

सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धत
सेवान्धीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य दृष्ट्वा आकाशे ।) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती । (कर्णं दत्वा ।) कि कथयसि-आर्य, एषा भानुमती देवी पत्युः समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठतीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्थां देवीं महाराजस्य निवेदयामि । (परिक्रम्य ।) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना वरं भवती न पुनर्महाराजः । योऽयमुद्यतेषु बलवत्सु, अथवा किं बलवत्सु, वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य ।) इदमपरमयथातथं स्वामिनश्चेष्टितम् । कुतः ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

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my mind fixed on stumblings everywhere, I never walked erect (*udahatam*) My life being [thus] blinded by servitude, what possibly is there that is done to me by old age?

(*Moving about and observing In the air*) Vihangikā, has Bhānumatī returned after offering her salutation to the feet of her mother-in-law? (*Directing his ear* [*towards her*]) What, say [you] thus? 'Worthy Sir, here Queen Bhānumatī, who has performed the salutation to the feet of her elder [that is, Gāndhārī] and who from to-day has begun [the practice of some] religious observance, with a desire to [ensure] victory in battle for her husband, is staying in the Bālodyāna.' Then, good lady, go about your business, while I on my part shall report to His Majesty that the Queen is here (*Moving round*) Bravo, chaste lady, bravo! Praiseworthy are you, though a woman, not however His Majesty who is still (*ayam*) indulging in the pleasure of enjoyments in his harem, when his powerful—or why [should I say] powerful? [It is enough if I said] Vāsudeva-helped—enemies, the sons of Pāndu, have risen up! (*Meditating*) Here is another instance of improper behaviour on the part of His Majesty Why [do I say so]?

[The fact that] Bhīsma, the conqueror of even the sage [namely, Paraśurāma], whose axe was never blunted since he began to wield his weapon, was here prostrated with arrows

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१ 'जातं तथा' ज. २ 'सेवास्वीकृत' ग-व ३ 'गुरुदेवपाद' द ज. ४ अस्मान्पश्चात् 'देवगृहे' इत्यधिक ग-द-ज-पुस्तकेषु ५ 'बलवत्स्वबलवत्सु वा वासुदेव०' ग-व.

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वस्ति करिष्यति तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि। (निष्क्रान्तः ।)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च ।)

सखी—सहि भाणुमदि, कीस दाणि तुमं सिविणअदंसणमेत्तस्स किदे अहिमाणिणो महाराअदुज्जोहणस्स महिसी भविअ एव्वं विअलिअधीरभावा अदिमेत्तं संतप्पासि । [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैव विगलितधीरभावातिमात्रं सतप्यसे ।]

चेटी—भट्टिणि, सोहणं भणादि सुवअणा । सविणअन्तो[1] जणो किं ण क्खु पेक्खदि[2] । [भट्टिनि, शोभनं भणति सुवदना । स्वपज्जनः किं न खलु प्रेक्षते ।]

भानुमती—हञ्जे, एव्वं एदं । किं णु एदं सिविणअं अदिमेत्तं अकुसलदंसणं मे पडिभादि । [हञ्जे एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो मे प्रतिभाति ।]

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by the sons of Pāndu, causes him no anxiety! [On the other hand] he is pleased at the slaughter of the boy, Abhimanyu, [who was fighting] single-handed, who had been fatigued with [winning] victory over many veteran archers that fought with him (*arih*) and whose bow had been cut off by the enemies. 2

Fate would [I hope] bring us blessing in every way. Then let me report to His Majesty that the Queen is here. (*Goes out*)

END OF PRELUDE

(*Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid*)

Friend—Friend Bhānumatī, why now are you, being the Queen of the proud and great king, Duryodhana [as you are], thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—My Queen, Suvadanā speaks aright. What indeed does a person not see in sleep?

Bhānumatī—Dear, this is so But this dream appears to me to be extremely inauspicious to see

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१ 'सिविणअन्तो (स्वप्नयत्)' ग. २ 'प्पलवदि (प्रलपति)' ग-द ज

सखी—जइ एव्वं ता कहेदु पिअसही। जेण अह्मे वि पडिट्ठावअन्तीओ प्पसंसाए देवदासंकित्तणेण अ पडिहडिस्सामो। [यद्येव तत्कथयतु प्रियसखी। येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्यावः।]

चेटी—देवि, एव्व एदं। अकुसलदंसणा वि सिविणआ प्पसंसाए कुसलपरिणामा होन्ति त्ति सुणीअदि। [देवि एवमेतत्। अकुशलदर्शना अपि स्वप्नाः प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते।]

भानुमती—जइ एव्वं ता कहइस्सम्। अवहिदा होध। [यद्येव तत्कथयिष्ये अवहिते भवतम्।]

सखी—कहेदु पिअसही। [कथयतु प्रियसखी।]

भानुमती—मुहुत्तअं चिठ्ठ जाव सव्वं सुमरिस्सम्। [मुहूर्तं तिष्ठ यावत् सर्वं स्मरिष्यामि।] (चिन्तां नाटयति।)

(ततः प्रविशति दुर्योधनः कञ्चुकी च।)

दुर्योधनः—सूक्तमिदं कस्यचित्।

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः।
करोति महतीं प्रीतिमपकारोऽपकारिणाम्॥ ३॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा।

Friend—If so, let my dear friend tell [it], so that we two also, [by] counteracting [that dream], shall avoid [its evil effects] by means of eulogy [of the gods] and muttering [the names of] deities.

Maid—My Queen, this is so It is heard that dreams, though of inauspicious sight, come to have a happy consequence by means of eulogy [of the gods]

Bhānumatī—If so, then I shall tell. Be attentive.

Friend—Let my dear friend tell.

Bhānumatī—Stop for a while, till I shall recall everything.

(*Gesticulates thinking*)

(*Then enter Duryodhana and the Chamberlain*)

Duryodhana—Well has this been well said by somebody.

An injury to the enemies whether great or small, inflicted whether by oneself or by another, whether covertly or openly, causes great satisfaction 3

So that to-day having heard that Abhimanyu is killed by Droṇa, Karṇa, Jayadratha and others, our heart has as it were breathed [freely].

कञ्चुकी–देव, नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम् । कर्णजयद्रथयोर्वा का नामात्र श्लाघा ।

राजा–विनयंधर, किमाह भवान् । एको बहुभिर्बालो लूनशरासनश्च निहत इत्यत्र का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी–(सवैलक्ष्यम्) देव, न ममायं संकल्पः । किं तु वः पौरुषप्रतीघातोऽस्माभिरनालोचितपूर्व इत्यत एवं विज्ञापयामि ।

राजा–एवमिदम् ।

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतः सुयोधनम् ॥ ५ ॥

Chamberlain—Your Majesty, this was not very difficult to accomplish for the powers of the arms of the Ācārya [that is, Drona] Or, what possible praise could Karna and Jayadratha have in this [matter]?

King—Vinayandhara, what do you say? 'A boy, [who was fighting] single-handed and whose bow was cut off, was killed by many—here in this matter what praise can arise to the best of the Kurus?' Fool, see

That same praise will accrue to us, which the sons of Pāndu [derived], when the aged son of Gangā [that is, Bhīsma] was killed [by them] by placing Śikhandin in front 4

Chamberlain—(*With bewilderment*) Your Majesty, this is not my meaning But the failure of your valour has never been thought of [as possible] by us before—thus for this reason I respectfully say so.

King—So it is.

Ere long the son of Pāndu shall, by means of his strength, slay in battle, Suyodhana, together with the assemblage of his servants, his kinsmen, his friends, his sons and his brothers 5

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१ 'नैव ..चार्यस्य शस्त्रप्रभावात्' ज.२ अस्मात् परं 'तदत्र न खलु कश्चिद्दोषः' इत्यधिकं वाक्यं ज-पुस्तके.

कञ्चुकी–(कर्णौ पिधाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा–विनयंधर, किं मयोक्तम् ।

कञ्चुकी–

सहभृत्यगण सबान्धवं सहमित्रं ससुत सहानुजम् ।
स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतं सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहितं देवेन ।

राजा–विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात् प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कञ्चुकी–इत इतो देवः ।

(उभौ परिक्रामतः ।)

कञ्चुकी–(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय ।) देव, पश्य पश्य । एतत्तुहिनकणशिशिरसमीरणोद्वेल्लितबन्धनच्युतशेफालिकाविरचितकुसुमप्रकरमीषदालोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुलकुन्द–

Chamberlain—(*Closing his ears. With fright*) May sin be quelled! May evil be counteracted!

King—Vinayandhara, what did I say?

Chamberlain—

Ere long Suyodhana shall, by means of his strength, slay in battle, the son of Pāndu, together with the assemblage of his servants, his kinsmen, his friends, his sons and brothers. **6**

The contrary of this was said by Your Majesty!

King—Vinayandhara, to-day indeed Bhānumatī, without taking leave of me as usual, went out of my sleeping chamber just [early] in the morning. So my mind is distracted. Therefore point out [to me] that region where Bhānumatī is.

Chamberlain—This way, this way, [may] Your Majesty [come].

(*Both move about*)

Chamberlain—(*Looking ahead. Inhaling fragrance from all sides*) Your Majesty, see, [just] see. Here lies in your front the Bālodyāna, where a bed (*prakarah*) of flowers is formed by the Śephālikās, that have dropped from their stems, being rudely (*ut*) shaken by the wind, that is cool owing to particles of frost,

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१ '(सहभृत्यगणम् ' इत्यादि पठति) एतद्विपरीतमभिहितं देवेन । ' ग–द.
२ 'वृन्तबन्धन ' च. ३ ' पाण्डुकालिनी ' ज

कुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु देवः । तथा हि ।

प्रालेयमिश्रमकरन्दकरालकोशैः
पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।
अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध-
संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा–(समन्तादवलोक्य ।) विनयधर, इदमपरमुष्मिन्नुषसि रमणीयतरम् । पश्य ।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-
र्हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।
स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः ॥ ८ ॥

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where the loveliness of Priyangu creepers (*Syāmalatā*) is eclipsed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of the morning Therefore, let Your Majesty observe So indeed

The bees, fallen down [on the ground] along with the night-blowing flowers, with their interiors rendered uneven (*karāla*) with the juice mixed with frost, [now] fall upon the day-lotuses, indicated [to them] by the intense fragrance [proceeding] from the interiors of their buds opened by the rays of the sun. 7

King—(*Looking around*) Vinayandhara, here is another [phenomenon] looking more charming in this early morning See

These drones, who are awakened [from their slumber], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the intervals (*upāntah*) of the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*angarāgah*) [supplied by the pollen] is [only] slightly visible owing to close dalliance (*parimalah*) [at night], are quitting, along with their mates, their bed in the form of the interior of the many lotuses [now] full-blown. 8

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१ 'भामिः' ज

कञ्चुकी–देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति। तदुपसर्पतु देवः।

राजा—(दृष्ट्वा।) आर्य विनयंधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम्। अहमप्येष देवीं दृष्ट्वानुपदमागत एव।

कञ्चुकी–एष कृतो देवादेशः। (निष्क्रान्तः।)

सखी—पिअसहि, अवि सुमरिदं तुए। [प्रियसखि, अपि स्मृतं त्वया।]

भानुमती–सहि, सुमरिदम्। अज्ज किल पमदवणे आसीणाए मम अग्गदो केण वि अदिसइददिव्वरूपेण णउलेन अहिसदं वावादिदम्। [सखि, स्मृतम्। अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेना हिशतं व्यापादितम्।]

उभे-(¹अवधार्य आत्मगतम्।) सन्तं पावम्। पडिहदं अमङ्गलम्। (प्रकाशम्) तदो तदो। [शान्तं पापम्। प्रतिहतममङ्गलम्। (प्रकाशम्) ततस्ततः।]

भानुमती–²अदिसंदावोविग्गहिअआए विसुमरिदं मए। ता पुणोवि सुमरिअ कहइस्सम्। [अतिसंतापोद्विग्नहृदयया विस्मृतं मया। तत्पुनरपि स्मृत्वा कथयिष्ये।]

राजा—अहो, देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा

Chamberlain—Your Majesty, here, I say (*nanu*), is Bhānumatī sitting in company with Suvadanā and Taralikā. May Your Majesty approach [them] then

King—(*Observing*) Worthy Vinayandhara, go to make ready my war-chariot I also here follow you close upon your heels after seeing the Queen.

Chamberlain—Here is Your Majesty's command executed. (*Exit*).

Friend—Dear friend, have you recalled?

Bhānumatī—Friend, [I have] recalled. To-day, indeed, just in front of me, as I sat in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who surpassed a celestial form [in beauty]

Both—(*Understanding. To themselves*) May sin be quelled! May evil be counteracted! (*Aloud*) Then, [what] then?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten. Therefore recollecting even again, I shall tell.

King—Oh, Queen Bhānumatī is sitting [here, engaged] in some conversation with Suvadanā and Taralikā Be it [so] Con-

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१ 'अपकार्य' द–ज. २ 'संदावावगहीन (सतापावगृहीत)' ञ–इ.

तिष्ठति। भवतु। अनेन लताजालेनान्तरितः श्रृणोमि तावदासां विश्रब्धालापम्। (तथा स्थितः।)

सखी—सहि, अल संदावेण। कहेदु पिअसही। [सखि, अलं संतापेन। कथयतु प्रियसखी।]

राजा— किं नु खल्वस्याः संतापकारणम्। अथवानामन्त्र्य मामियमद्य वासभवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः। अयि भानुमति, अविषयः खलु दुर्योधनो भवत्याः कोपस्य।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य।) अथवा।

इयमस्मदुपाश्रयैकचित्ता
मनसा प्रेमनिबद्धमत्सरेण।

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cealed by this network of creepers I shall just hear their confidential talk. (*Stands so*)

Friend—Friend, away with auguish Let my dear friend tell.

King—What indeed could possibly be the cause of her auguish? Or, rather, since today she went cut of my sleeping chamber without taking leave of me, her anger was already (*eva*) guessed by me. O Bhānumatī, indeed, Duryodhana is not a [proper] object of your anger?

Did I through carelessness slacken the noose of my creeperlike arms round your neck? Were you not to-day honoured [by me] by turning my face towards you at [the time of] your rollings during interruptions of sleep? Was I observed by you in a dream as being debased by private conversation with another woman? What fault, [O] beloved, do you find in me, who am fit to be censured like a servant [if found guilty]? 9

(*Meditating*) Or rather,

This [lady], whose undivided (*eka*) heart rests on us, has, with a mind in which jealousy has been excited by love,

नियतं कुपितातिवल्लभत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

भानुमती—तदो अह तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । [ततोऽह तस्यातिशायितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ।]

राजा—(सवलैक्ष्यम्) किं नामातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः । (सोत्प्रेक्षम् ' इयमस्मद् '—(२।१०) इति पठित्वा ।) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । (' किं कण्ठे ' (२।९) इत्यादि पठित्वा । दिशोऽवलोक्य ।) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः क्वापि परिभ्रान्तः । आः पापे मत्परिग्रहपांसुले,

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fancied of herself some slight fault on my part, [just] because I am [so] dear [to her], and verily become angry 10

Yet, we shall just hear what possibly she would say.

Bhānumatī—Then at the sight of that ichneumon (*nakulah*) of excellent divine beauty I became uneasy (*utsuka*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated]

King—(*With bewilderment*) What [did you say]? I should like to know (*nāma*). 'I became eager at the sight of Nakula [the fourth of the Pāndavas and a son of Mādrī] of excellent celestial beauty and my heart was attracted!' Then, is it that by this sinful woman, attached to the son of Mādrī, we have been deceived? (*Ironically repeating* ii. 10 'This [lady] whose undivided etc.,') Fool, Duryodhana, what would you say now, (you) who were thinking much of yourself, while [all the time you were] being deceived by this unchaste woman? (*Repeating* ii. 9 'Did I through carelessness etc' *Looking about in* [*all*] *directions*) Oh, just for this purpose this [lady] had a longing for a solitary place early in the morning and [entertained] special liking for mutual conversation with friends. But Duryodhana, owing to infatuation, knew not the stuff of the harlot's heart and was deluded far away! Ah, sinful woman, disgraceful wife of mine,

तद्भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । [ततस्ततः ।]

भानुमती—तदो उज्झिअ तं आसणट्ठाणं लदामण्डवं पविसिदुं आरद्धा । तदो सोवि म अणुसरन्तो एव्व लदामण्डवं पविट्ठो । [तत उज्झित्वा तदासनस्थानं लतामण्डपं प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-[1]
मावेदितो रहसि मत्सुरतोपभोगः ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ततस्ततः ।]

[How great was] that timidity of yours in my presence, [while how ignoble are] such adventures! That praise [bestowed] on our person, [and] this passion for even the transgression of modesty! That courtesy towards me who am [now proved to be] dull-headed, [and this] unaccountable mode of wantonness! In that illustrious blemishless (*vitamas*) family [you claim your] birth, [and] this scandalous conduct [you adopt !] **11**

Friend—Then, [what] then ?

Bhānumatī—Then abandoning the place where I was seated I proceeded to enter the bower of creepers Then he also entered the bower of creepers, closely following me.

Duryodhana—Oh, the immodesty of this sinful woman, [well] worthy of a harlot!

Are you not, [O] sinful-hearted woman, ashamed to disclose to-day your wicked deed before those very friends [of yours] here to whom you communicated, in private, enjoyment of amorous sports with me, in such a way as to completely lay bare (*baddha*) [your] whole heart (*bhāvaḥ*) owing to long continued affection (*praṇayah*) ? **12**

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[1] 'बालभावम्' ग

भानुमती—तदो तेण सप्पगब्भपसारिअकरेण अवहिदं मे त्थणंसुअम्। [ततस्तेन सर्पगर्भ(सप्रगल्भ)प्रसारितकरेणापहृतं मे स्तनांशुकम्]

राजा—(सक्रोधम्।) अलमिदानिमितः परमाकर्णनेन। भवतु तावत्तस्य परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि। (किंचिद् गत्वा। विचिन्त्य।) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया। (निवर्तते।)

उभे—तदो तदो। [ततस्ततः।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलतूररवमिस्सेण वारविलासिणीजणसंगीदरवेण पडिबोधिदम्हि। [तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविलासिनीजनसंगीतरवेण प्रतिबोधितास्मि।]

राजा—(सवितर्कम्।) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं भवेत्। अथवा सखीवचनादेव व्यक्तिर्भविष्यति।

(उभे सविषादमन्योन्यं पश्यतः।)

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाणं णईणं सलिलेण अवहारीअदु।

Both—Then, [what] then?

Bhānumatī—Then he, who stretched out his hand that held a serpent in it, [*also punningly*—who boldly stretched out his hand], removed my breast garment.

King—(*With anger*) Now enough of hearing further than this. Well then (*bhavatu*), in the first place (*tāvat*), I shall take away the life of that accursed son of Mādrī, who has been audacious enough to outrage another's wife (*Going a little Thinking*) Or rather, this very [woman] of sinful character should first be punished. (*Returns*)

Both—Then, [what] then?

Bhānumatī—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [played upon] at dawn, belonging to my noble lord, I was roused.

King—(*In a tone of conjecture*) Is it possible (*nāma*) that she has described the vision in a dream, [as can be guessed] from [her words] 'I was roused'? Or, from the words of her friend alone the matter would be cleared up.

(*Both look at each other with dejection*)

Suvadanā—Whatever might be calamitous here [that is, in this

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१ 'सगव्व (सगर्वं)' ग-द.

भअवदाणं बम्हणाण वि आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु। [यद्दिवात्याहित तद्भागीरथीप्रमुखाना नदीना सलिलेनापाह्रियताम्। भगवता ब्राह्मणानामप्याशिषाहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।]

राजा—अलं विकल्पेन। स्वप्नदर्शनमेवैतदनया वर्णितम्। मया पुनर्मन्दधियाऽन्यथैव संभावितम्।

> दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतो
> दिष्ट्या नो परुषं रुषार्धकथने किंचिन्मया व्याहृतम्।
> मां प्रत्याययितुं विमूढहृदयं दिष्ट्या कथान्तं गता
> मिथ्यादूषितयानया विरहितं दिष्ट्या न जातं जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं एत्थ पसत्थं किं वा असुहसूअअं त्ति । [हला कथय किमत्र प्रशस्तं किं वाशुभसूचकमिति ।]

(सखी चेटी चान्योन्यमवलोकयतः।)

सखी[1]—(अपवार्य।) एत्थ णत्थि त्थोअं वि सुहसूअअम्। तदो अलीअं

dream], let that be washed away by the water of the rivers headed by the Bhāgīrathī Also by the blessing of the revered Brāhmanas and by means of the divine fire, sacrificed with oblations [and hence] in full (*pra*) blaze, let it be destroyed.

King—Away with doubt. The vision of a dream alone has here been described by her. But dull-witted as I am, I construed it quite otherwise.

> Lucky it was that I did not step forth [into her presence] in anger roused by delusion due to [her account] being [only] half heard Luckily [again] I did not say anything harsh in rage, while she had [yet] half related [her story] I am glad the narrative [soon] reached its close, [as it were] to convince me whose mind had gone astray Fortunately the world did not become void of her [owing to her being] falsely accused **13**

Bhānumatī—Dear [friend], tell [me] what here is auspicious, or what forebodes evil.

(*The friend and the maid look at each other*)

Friend—(*Aside*) Here there is not even a little that indicates

१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्य।' इत्याकारकेनाट्योक्तिपूर्वकं सखीचेट्योर्भाषणत्वेन पठतः ङ-ज-पुस्तके.

कधअन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणीं सिणिद्धो जणो जो पुच्छिदो परुस वि हिद भणादि । (प्रकाशम् ।) सहि, सव्व एव्व एद असुहणिवेदणम् । ता देवदाण पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु । ण हु दाढिणो णउलस्स वा दसण अहिसदवहं अ सिविणए पससन्ति विअक्खणाओ । [(अपवार्य ।) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हित भणाति । (प्रकाशम् ।) सखि, सर्वमेवैतदशुभनिवेदनम् । तद्देवताना प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दंष्ट्रिणो नकुलस्य वा दर्शनमहिशतवधं च स्वप्ने प्रशसन्ति विचक्षणाः ।]

राजा—अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति[1] नियतमनिष्टोदर्क तर्कयामि ।

> पर्यायेण हि दृश्यन्ते स्वप्नाः काम शुभाशुभाः ।
> शतसख्या पुनरिय सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दनं सूचयित्वा ।) आः कथ ममापि नाम दुर्योधनस्यानिमित्तानि

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bliss. Then [if] I tell a lie, I shall be sinning against my dear friend That, to be sure (*idānīm*) is an affectionate person, who when consulted, says [what is] beneficial, though unpalatable. (*Aloud*) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a multitude (*janah*) of twice-born people [that is, Brāhmanas] Indeed, the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King--Suvadanā says the truth. Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon--this (*iti*) surely [will produce] evil in the future, I guess.

> I grant that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*paryāyena*). But this number, hundred, as though points to me with my brothers [as specially involved in the slaughter]. 14

(*Indicating* [*with appropriate gesticulations*] *the throbbing of the left eye*) Ah ! evil omens, strangely enough (*nāma*), create

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१ 'इति' इत्येव ग–द पुस्तकयोः, 'च' इत्येव च ज–पुस्तके.

हृदयक्षोभमावहन्ति[1] । (सावष्टम्भम् ।) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो[2] निमित्तान्युपयाचितम् ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

भानुमती—हला सुवअणे, पेक्ख दाव उदअगिरिसिहरन्तर[3]विमुक्करहवरो विंअलन्त[4]संझाराअप्पसण्णदुरालोअमण्डलो जादो भअवं दिवहणाहो । [हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्सन्ध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः ।]

सखी—सहि, रोसणिदकणअपत्तसरिसेण[5] लदाजालन्तरापडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिऊ दुप्पेक्खणिज्जो जादो भअवं

agitation of mind even in me, [who am] Duryodhana! (*Haughtily*). Or, what cares Duryodhana for such things [as omens], which are capable of causing tremor in the hearts of [only] the timid people? And this [very] view is expressed in verse by Angiras.

The movements of planets, a dream, omens [and] a conditional offer [to a deity] (*upayācitam*) bear fruit by way of accident. The wise fear them not. 15

Therefore let me remove Bhānumatī's vain fear, [so] natural to a woman's nature

Bhānumatī—Dear Suvadanā, just see, the divine lord of the day, with his excellent chariot, allowed to rise up (*vimukta*) [from itself] by the region (*antarah*) of the peak of the rising mountain, has come to possess his orb, serene [but] difficult to look at, as his twilight ruddiness is fast (*vi*) slipping away.

Friend—Friend, the thousand-rayed divine [sun] has become very difficult to gaze upon, like an enemy, who has accomplished his vow [of revenge]—[the sun] who has rendered tawny (*piñjarita*) the ground-portion of the garden, with the multitude

१ 'आवेदयान्ति' ग–द २ 'अनिमित्तान्युपयाचितम्' द, 'अनिमित्तौत्पातिकं तथा' ज ३ 'सिहरन्तरिद (शिखरान्तरित)' ग–द. ४ 'विअलिअ (विगलित)' ग–द. ५ 'रोसाण्णिदकण्णकन्तिसस्सरीएण (रोषान्वितकर्णकान्तिसश्रीकेण)' द; 'रोसाण्णिदकणअकन्तिसस्सरीएण (रोषान्वितकनककान्तिसश्रीकेण)' दुप्पेक्खणिज्जो (रिपुदुष्प्रेक्षणीयः)' ज.

सहस्सकिरणो । ता समओ दे लोहिदकुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम्।
[सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरापातितकिरणनिवहेन पिञ्जरितोद्यान-भूमिभागः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः । तत्समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम् ।]

भानुमती—हञ्जे तरलिए, उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि । [हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवतः सहस्ररश्मेः सपर्यां निर्वर्तयामि ।]

चेटी—जं देवी आणवेदि । [यद्देव्याज्ञापयति ।] (निष्क्रान्ता ।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः ।

(प्रविश्य ।) **चेटी**—देवि, एदं अग्घभाअणम् । ता णिव्वट्टीअदु भअवदो सहस्सरस्सिणो सवरिआ । [देवि, एतदर्घ्यभाजनम् । तन्निर्वर्त्यतां भगवतः सहस्ररश्मेः सपर्या ।]

(राजोपसृत्य सञ्ज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति ।) .

सखी—(विलोक्यात्मगतम्) कहं महाराओ समाअदो । हन्त, किदो से पिअसहीए णिअमभङ्गो रण्णा । [कथं महाराजः समागतः । हन्त, कृतोऽस्याः प्रियसख्या नियमभङ्गो राज्ञा ।]

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of his rays penetrating through the interstices of a net-work of creepers, that [multitude] resembles leaves of burnished gold. Therefore it is time for you to wait upon [the sun] with an offering (*arghah*) including [in it] red flowers and sandal

Bhānumatī—Dear Taralikā, bring me the vessel containing materials of the offering, so that I shall accomplish the worship of the divine thousand-rayed [sun]

Maid—As the Queen commands (*Goes out*)

King—This surely is an exceedingly (*tara*) good opportunity to go near the Queen

(*Entering*) **Maid**—My Queen, here is the vessel containing materials of offering Let then the worship of the divine thousand-rayed [sun] be performed.

(*The king approaches and, sending away the attendant with a signal, takes the vessel containing materials of offering himself and hands [it over to the Queen]*)

Friend—(*Observing To herself*) How, His Majesty has arrived ! Alas, the violation of the vow of this dear friend [of mine] is [now sure to be] accomplished by the King.

भानुमती—(दिनकराभिमुखी भूत्वा ।) भअवं, अम्बरमहासरेक्कसहस्सपत्त, पुव्वदिसावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीवअ, एत्थ सिविणअदंसणे जं किं वि अच्चाहिदं तं भअवदो पणामेण कुसलपरिणामि ससदब्भादुअस्स अज्जउत्तस्स होदु । (अर्घ्यं दत्त्वा ।) हञ्जे तरलिए, उवणेहि मे कुसुमाइं जाव अवराणं वि देवदाणं सवरिअं णिव्वट्टेमि । [(दिनकराभिमुखी भूत्वा ।) भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत्किमप्यत्याहितं तद्भगवतः प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु । (अर्घ्यं दत्त्वा ।) हञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवतानां सपर्यां निर्वर्तयामि] (हस्तौ प्रसारयति ।)

(राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति ।)

भानुमती—(सरोषम् ।) अहो पमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससम्भ्रमम् ।) कधं अज्जउत्तो । [अहो प्रमादः परिजनस्य । (परिवृत्य दृष्ट्वा । ससम्भ्रमम् ।) कथमार्यपुत्रः ।]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने देवी ।

(भानुमती लज्जां नाटयति ।)

Bhānumatī—(*Turning her face towards the sun*) O divine [sun], the one thousand-petaled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the world, whatever may be calamitous in this vision of a dream-may that, [I pray,] by virtue of my adoration to [you], the divine [Lord], turn out happy in its consequence to my noble lord along with his hundred brothers (*Giving the offering*) Dear Taralikā, bring me flowers so that I shall accomplish the worship of other deities too (*Stretches out her hands*)

(*The King brings the flowers. Gesticulating the pleasure of touch* [*with her hand*], *he lets the flowers fall on the ground*)

Bhānumatī—Oh, [how great is] the carelessness of servants! (*Turning round* [*and*] *seeing With confusion*) How, my noble lord!

King—My Queen, unskilled is this servant on such occasions of service. The Queen, therefore, has [full] power to punish [him].

(*Bhānumatī acts bashfulness*)

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१ 'हला' ज.

राजा—अयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
परिजनपथवर्तिन्यत्र किं सम्भ्रमेण ।
स्मितमधुरमुदारं देवि मामालपोच्चैः
प्रभवति मम पाण्योरञ्जलि[1]:से वितुं त्वाम् ॥ १६ ॥

भानुमती—अज्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सि वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः ।]

राजा—श्रुतविस्तर एवास्मि भवत्याः स्वप्नवृत्तान्तं प्रति । तदलमेवं प्रकृतिसुकुमारमात्मानं खेदयितुम् ।

भानुमती-अज्जउत्त, मं सङ्का बाहेइ । ता अणुमण्णदु मं अज्जउत्तो । [आर्यपुत्र, मां शङ्का बाधते । तदनुमन्यतां मामार्यपुत्रः ।]

राजा-(सगर्वम् ।) देवि, अलमनया शङ्कया । पश्य ।

किं नो व्याप्तदिशां प्रकम्पितभुवामक्षौहिणीनां फलं
कि द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।

King—O [my] beloved,

Direct towards [me] here, who am standing in the position of your servant, your eye accustomed to move towards the white extensive corner. Why this excitement? Talk to me loudly, Queen, [and] in a manner sweet owing to smiles, and lovely (*udāra*) The cavity of my hands is [ever] ready to serve you 16

Bhānumatī—Noble my lord, permitted by you I have a desire to [observe] a certain vow.

King—I have already (*eva*) heard the details, pertaining to the account of your dream. No use (*alam*), therefore, thus fatiguing your naturally delicate body (*ātmānam*)

Bhānumatī—Noble my lord, fear torments me. Therefore let my noble lord permit me.

King—(*With hauteur*) My Queen, away with this fear. See-

If you thus become distressed, [what is the use of our mighty armies, which have occupied [all] the quarters and have made the [very] earth tremble [under their tread], what [the good] of Drona and the arrows of the Anga king

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[1] ' ०लिस्त्व स्पृशास्मान् ' ज.

भीरु भ्रातृशतस्य मे[1] भुजवनच्छायासुखोपास्थिता
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, ण हु मे किं वि आसङ्काकालणं तुह्मेसु सण्णिहिदेसु। किं तु अज्जउत्तस्स एव्व मणोरहसपत्ति अहिणन्दामि। [आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु। किंत्वार्यपुत्रस्यैव मनोरथसंपत्तिमभिनन्दामि।]

राजा—अयि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति। पश्य।

प्रेमाबद्ध[2]स्तिमितनयनापीयमानाब्जशोभं
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा
वक्त्रेन्दुं ते नियममुषितालक्तकाङ्का[3]धरं वा
पातुं वाञ्छा परमसुलभं किं नु[4] दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः। सर्वे आकर्णयन्ति।)

[that is, Karna]? [O] timid one, you are the wife of the lord of lions, [namely], Duryodhana, residing with happiness in the shade of the forest of arms of my hundred brothers What can be the object of fear to you? 17

Bhānumatī—Noble my lord, indeed there is no object of fear whatever to me when you are near. But I take delight in [and have consequently to pray for, by observing vows,] the fulfilment of the heart's desires of my noble lord himself

King—O beautiful one, thus far only [extend] my heart's desires that I should sport at will in company with my beloved. See.

[I always entertain] a longing to drink your moon-like face, by which the beauty of a lotus is being swallowed [that is, outdone] with the eyes packed with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which [shines] with ever gentle smiles, or which is characterised by a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you] What else possibly (*nu*) can be not easy to obtain by Duryodhana? 18

(*Behind the curtain a great noise All listen*)

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१ 'या' ज. २ 'प्रेमाबन्ध' ग-द ३ '०काग्राधरं' ग-ज. ४ 'न' ज.

भानुमती—(सभय राजानं परिष्वज्य ।) परित्ताअदु परित्ताअदु अज्जउत्तो । [परित्रायतां परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य ।) प्रिये, अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे
झाङ्कारी शर्कराळः पथिषु विटपिनां स्कन्धकाषैः सधूमः ।
प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संभ्रमेण ॥ १९ ॥

सखी—महाराओ पविसदु एदं दारुपव्वअप्पासादम् । उव्वेअकारी क्खु अअं उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्दवित्तत्थमन्दुरापरिब्भट्ठवल्लह-तुलङ्गमपज्जाउलीकिदजणपद्धइ भीसणो समीरणो । [महाराजः प्रविशतु एतं दारु-पर्वतप्रासादम् । उद्वेगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलिततरुवरशब्द-

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Bhānumatī—(*Embracing the king in fright*) May my noble lord protect [me], protect [me]

King—(*Observing all round*) Darling, away with excitement. See .

Why this excitement, O timid one ? [It is only] a wind, terrible in its activity, [that] is blowing in every direction, [the wind] by which branches of trees (*anghrıpah*) are scattered in [various] quarters, which is attended, in the air, by a moving column of dust bristling (*jatila*) with straw, which, on roads, produces a hissing hoarse sound and is charged with particles of sand (*sarkarāla*), which is accompanied by smoke [proceeding] from the stems of trees rubbing against one another, and which is deep and grave [in its sound], like the thundering of a fresh cloud, in the arbours of the palaces **19**

Friend—May Your Majesty enter this palace standing on the [artificial] mountain of wood Indeed, this terrible wind creates anxiety—[the wind] which causes distress (*kaluṣīkṛta*) to the eye with the rough dust that has arisen, and which has thrown into disorder the thoroughfares (*paddhatih*) of men by [the appearance thereon of] the excellent (*vallabha*) horses

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१ 'महाराज, आरोहदु एदं दारुपव्वअप्पासादम् (महाराज, आरुह्यतामेतद्दारु-पर्वतप्रासादम्)' जं. २ 'तुरङ्गमे (तुरङ्गमैः)' ग—ङ.

वित्रस्तमन्दुरापरिभ्रष्टवल्लभतुरङ्गमपर्याकुलीकृतजनपद्धतिभर्षिणः समीरणः ।]

राजा--(सहर्षम् ।) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य । यस्य प्रसादाद्-यत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।
तन्व्या मग्नपयोधरं भयवशाद्गाबद्धमालिङ्गितं
भङ्क्तास्या नियमस्य भीषणमरुन्नाय वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छामः ।

(सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा—

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।

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which, being greatly (*vi*) frightened by the crash of huge trees uprooted, have bolted off from their stables.

King—(*With joy*) Indeed, this whirlwind has been the benefactor of Suyodhana, since (*yasya=yad asya*, idiomatically) owing to its favour, our heart's longing is fulfilled by the Queen, who has abandoned her vow without any effort [on our part]. How [do I prove this] ?

No frown has been put on, the eyes have not been covered with tears, the face has not been turned in another direction, I was not prevented with oaths, from touching her. [But] under the influence of fear an embrace has been effected by the slender-bodied lady so [closely] as to make her breasts plunged [as it were in my chest] Is not the dreadful wind, who broke her vow, [thus] a friend of mine ? **20**

So my heart's longing being fulfilled, I have now freedom to indulge (*kāmacārah*) in enjoyments Therefore, we proceed from here just to the palace on the mountain of wood

(*All, gesticulating pain from the whirlwind, move about with efforts*)

King :—

[O] lady of plump thighs, plant your feet slowly and slowly. Give up your trembling gait, (darling). [O] woman of

सुतनु बाहुलतोपरिबन्धनं मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥

(प्रवेशं रूपयित्वा।) प्रिये, अलब्धावकाशः समीरणः संवृतत्वाद्गर्भगृहस्य । विस्रब्ध-मुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

भानुमती—(सहर्षम् ।) दिट्ठिआ इह दाव उप्पादसमीरणो ण बाधेइ । [दिष्ट्येदं तावदुत्पातसमीरणो न बाधते ।]

सखी—आरोहणसंभमणिस्सहं पिअसहीए ऊरुजुअलम् । ता कीस दाणीं महाराओ आसणवेदीं ण भूसेदि । [आरोहणसंभ्रमनिःसह प्रियसख्या ऊरुयुगलम् । तत्कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य ।) भवति, अनल्पमेवापकृत वात्यासंभ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महती नेत्रयोरायतत्वा-
दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।
ऊर्वोर्मन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या

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beautiful body, closely embrace my broad chest, making your creeper-like arms the upper ligature [thereof]. **21**

(*Gesticulating entrance*) Darling, the wind has no access [here], the inner chamber being well (*sam*) closed Open your eyes with [perfect] security (*visrabdham*), wiping off the collection of dust [therefrom].

Bhānumatī—I am glad here at least (*tāvat*) the portentous wind does not torment [us]

Friend—The two thighs of my dear friend have become powerless owing to the hurry of ascent. Why then does Your Majesty not adorn the raised ground (*vedih f*), serving as a seat, now ?

King—(*Observing the queen*) Noble lady, the excitement [caused] by the whirlwind has done [you] no small harm, certainly (*eva*) So indeed,

The [amount of] dust, though small, causes great torment owing to the expansiveness of her eyes. Tremor, though slight, pains her bosom, weighted as it is with plump breasts, so [much] as to heave up her necklace. The trembling of her thighs increases, though her gait is slow, owing to the heaviness of her big buttocks. The whirlwind, helped

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१ 'पतसि' ग-द. २ 'समीरणसारः स्तिमितत्वात्' ज.

वात्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

(सर्वे उपविशन्ति ।)

राजा—तत्किमित्यनास्तीर्णं कठिनाशिलातलमध्यास्ते देवी ।

लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितुं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण सम्भ्रान्तः ।) **कञ्चुकी**—देव, भग्नं भग्नम्—

(सर्वे सातङ्कं[1] पश्यन्ति)

राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

कञ्चुकी—भवतः—

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as it is by the limbs of [this] fawn-eyed lady, is causing [her] pain [rather] too long **22**

(*All sit down*)

King—Then why is it that the queen is sitting on the hard slab of stone, which has no covering?

[O] lady of graceful, tapering and fleshy thighs, my two thighs, the skirt of whose garment is disordered by the wind and which [hence] are [so] attractive to your eyes, are quite sufficient for your huge (*sthulam*) buttocks to rest upon for a long time—[your buttocks] which have their garment fluttering [in the wind] and which [hence] are so pleasing to my eyes! **23**

(*Entering with a toss of the curtain, bewildered*)

Chamberlain—Your Majesty, broken, [indeed] broken—

(*All gaze [at him] in fear*)

King—By whom?

Chamberlain—By the dreadful—[*also punningly*—By Bhīma, the second Pāndava]—

King—Whose?

Chamberlain—Of Your Majesty—

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१. 'साकूतम्' ज

राजा—आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिट्ठं मन्तेसि । [आर्य किमनिष्टं मन्त्रयसे ।]

राजा—धिक्प्रलापिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किंचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णबह्मणवेअघोसेण । [आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सावज्ञम् ।) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what unwelcome things are you saying ?

King—Fie ! [You] raver, wretch of an old man, what infatuation has to-day [overtaken] you ?

Chamberlain—No infatuation whatsoever ! I am telling [you] exactly the truth.

The flag of Your Majesty's chariot was broken by the dreadful wind [and it] fell on the ground, uttering, as it were, a cry of lamentation, through the jingling of its bells. 24

King—When the whole world was shaken by the vehemence of the powerful wind, [it is not surprising that] the flag of my chariot was broken. Then why do you thus impudently rave 'Broken, [indeed], broken ?'

Chamberlain—Your Majesty, nothing at all [is meant to be impudent here]. But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak.

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmanas, pleased [with dakṣiṇās].

King—(*Disdainfully*) Well, go. Report [the matter] to [our] priest, Sumitra.

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः ।)

(प्रविश्य ।) **प्रतीहारी** —(सोद्वेगमुपसृत्य ।) जअदु जअदु महाराओ। महाराअ महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि । [जयतु जयतु महाराजः । महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति ।]

राजा—(किंचिद्विचिन्त्यात्मगतम् ।) किं जयद्रथमाता दुःशला चेति । कच्चिदभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत् । (प्रकाशम् ।) गच्छ । प्रवेशय शीघ्रम् ।

प्रतीहारी —जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्ता)

(ततः प्रविशति सम्भ्रान्ता जयद्रथमाता दुःशला च ।)

(उभे सास्रं दुर्योधनस्य पादयोः पततः ।)

माता—परित्ताअदु परित्ताअदु कुमालो । [परित्रायतां परित्रायतां कुमारः ।]

(दुःशला रोदिति ।)

राजा—(ससंभ्रममुत्थाप्य ।) अम्ब, समाश्वसिहि । किमत्याहितम् । अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य ।

माता—जाद, कुदो कुशलम् । (जात, कुतः कुशलम् ।)

राजा—कथमिव ।

Chamberlain—As Your Majesty commands (*Goes out*)

(*Entering*) **Door-Keeper**—(*Approaching in distress*) May victory attend Your Majesty, may victory attend! Your Majesty, here the great queen, mother of the king of the Sindhus [that is, of Jayadratha), and Duśśalā, are waiting at the region of the gate.

King—(*Meditating a little To himself*) What, the mother of Jayadratha, and Duśśalā also! May I hope (*kaccit*) that the sons of Pāndu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? (*Aloud*) Go. Enter [them] quickly.

(*Then enter the mother of Jayadratha, in excitement, and Duśśalā Both in tears fall at Duryodhana's feet*)

Mother—Let the young Prince protect, protect!

(*Dussalā sheds tears*)

King—(*Getting up in haste*) Mother, take courage, take courage. What is [the cause of] your terror? Is it all well, on the fields of battle, with Jayadratha, the unrivalled chariot-warrior?

Mother—Dear child, how can it be well?

King—How possibly (*iva*).

माता—(साशङ्कम् ।) अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो । [अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः ।]

राजा—(सस्मितम् ।) इदं तदश्रुकारणमम्बाया दुःशलायाश्च । पुत्रशोकादुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था । अहो मुग्धत्वमबलानां नाम । अम्ब, कृतं विषादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम् ।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिदसरीरा वीरा परिक्कामन्ति । [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति ।]

राजा—(सोपहासम् ।) एवमेतत् । सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम् । पश्य ।

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्र[1]पुरतो गौर्गौरिति व्याहृता ।

Mother—(*With apprehension*) To-day, indeed, the wielder of the Gāndīva bow [that is, Arjuna] enraged at the murder of his son, has vowed his [that is, Jayadratha's] slaughter, while the sun has not set [that is, before it sets]

King—(*With a smile*) Is this that cause [which brings forth] tears in my Mother and Duśśalā ? Is such your plight by the ravings of Kirītin, who is maddened by grief for his son ? Oh, the well-known (*nāma*) simple-mindedness of women ! Mother, away with dejection Dear Duśśalā, enough of shedding tears. Whence came this prowess of that Dhanañjaya to cause calamity to the great king, Jayadratha, protected by the bolt of Duryodhana's arm ?

Mother—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience (*amarṣah*) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their bodies.

King—(*With derision*) So it is ! The unforgivingness of the Pāndavas is already (*eva*) known to all people ! See.

Pāñcālī, whose hair and garment were pulled by Duśśāsana at my command and had [consequently] become loose, was addressed as 'A cow, [helpless like] a cow !' in the presence of an assemblage of kings ! Was not the son

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[1] 'चक्रमभितः' ग–ङ.

तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्तपडिण्णाभारस्स आप्पवहो से पडिण्णादो। [असमाप्तप्रतिज्ञाभारस्यात्मवधोऽस्य प्रतिज्ञातः।]

राजा—यद्येवमलमानन्दस्थानेऽपि ते विषादेन। ननु वक्तव्यमुत्सन्नः सानुजो युधिष्ठिर इति। अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशतपरिवारवर्धितमहिम्नः कृतकर्णद्रोणाश्वत्थामादिमहारथपराक्रमद्विगुणीकृतनिरावरणविक्रमस्य नामापि गृहीतुं ते तनयस्य। अयि सुतपराक्रमानभिज्ञे,

धर्मात्मज प्रति यमौ च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन।
एकोऽपि विस्फुरितमण्डलचापचक्र

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of Prthā, the wielder of the Gāndīva bow, present at that very [time], tell me (*nu*)? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in the family of Ksatriyas and skilled [in the use of arms]? 25

Mother—[And] he has vowed self-slaughter in case he failed to carry out the responsibility of his [first] vow

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*), rejoice Why, you should [rather] say that Yudhisthira along with his brothers is now uprooted And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter [with intent to injure] even the name of your son, whose prowess is augmented by the circle (*parivārah*) of the hundred Kurus and whose unresisted (*nirāvarana*) valour is doubled by the bravery of such great chariot-warriors as Krpa, Karna, Drona and Aśvatthāman. O [you] who not fully (*abhi*) comprehend the valour of your son,

Not even (*eva*) the talk can be [entertained] with regard to the son of Dharma [that is, Yudhisthira] and the twins [that is, Nakula and Sahadeva, as being the possible successful adversaries of Jayadratha] Out of the [remaining two, namely,] Vrkodara and Kirītin, which one at all (*api*) is able, as far as strength goes, to advance with an

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१ 'ततज्य' ज.

कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—अज्जउत्त, जहवि एव्वं तहवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए। [आर्यपुत्र, यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्थानं खलु शङ्कायाः।]

माता—साहु,कालोइदं भणिअं भानुमदीए। [साधु, कालोचित भणित भानुमत्या।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः। पश्य।

कोदण्डज्याकिणाङ्कैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः
श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः।
रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणा बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्कसे। पश्य

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army against the king of the Sindhus, when his encircled bow shines in its orb? **26**

Bhānumatī—Noble my lord, even though it be so, yet he is no doubt an object of terror, inasmuch as the responsibility of the vow he has taken is heavy [and consequently he is expected to try his utmost to discharge it].

Mother—Well [done], Bhānumatī has said something [quite] appropriate for the occasion.

King—Ah, even to me, Duryodhana, [can] the Pāndavas possibly (*nāma*) [be] an object of terror? See.

Crores of troops, that have shut out (*grasta*) the light of the sun by the [clouds of] dust [raised by them] and that are bristling with (*dantura*) the sharp swords being flourished, fly away in every direction when overpowered in battle by my brothers, who possess the marks of scars [produced] by the string of the bow, who care not [a straw] for their enemies, and have [consequently] discarded [the use of] armours for their bodies and who with their mutual umbrellas closely touching one another, create [in the mind of an on-looker] the illusion of a forest of white lotuses. **27**

Moreover, O Bhānumatī, knowing [full well] as you do the prowess of the Pāndavas, how is it that you also apprehend in this way? See

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१ 'कङ्कटामुक्त'

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे ।
तेजस्विनां समरमूर्धनि पाण्डवानां
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भपाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूत मरणमुपदिशामि ।

(प्रविश्य ।) **कञ्चुकी**—देव,

उद्घातक्वणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः ।
सज्जोऽयं नियमितवल्गिताकुलाश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । (' यावदहमपि तस्य प्रगल्भपाण्डवस्य '—इत्यादि पठन् परिक्रामति ।)

(निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः

As was the vow of the high-spirited Pāndavas to drink the blood [lit the water arising from a wound] from the heart of Duśśāsana, and to break with a mace the thighs of Duryodhana, so must also [their vow] to kill Jayadratha, at the head of the battle, [be supposed to be]! **28**

Halloa! who, who is here? Just make ready my victorious chariot so that I also, even by protecting Jayadratha, shall advise that boastful Pāndava [how to effect his] death, unhallowed by weapon, which [I know] he must bring about in shame (*vailaksyam*) at his vow having turned out false.

(*Entering*) **Chamberlain**—Your Majesty.

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by garlands [of flowers hanging from its top], whose horses are chafing (*ākula*) at their trotting (*valgita*) being checked, and which puts an end to the enemies' fondest desires **29**

King—My Queen, enter you the inner apartment itself. (*Moves about, saying* 'So that I also, even by protecting etc')

(*All go out*)

EED OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी ।)

राक्षसी—(विकृत विहस्य । सपरितोषम् ।)

हदमाणुशमंशभोअणे कुम्भशहश्शं वशाहिं शंचिए ।
आणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम् ।) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभलिदकोट्ठागाले मंशशोणिएहिं मे गेहे हुवीअदि । (परिक्रम्य दिशोऽवलोक्य ।) अह कहिं क्खु गदे मे लुहिलप्पिए हुवीअदि । होदु । शद्दावइश्श दाव । अले लुहिलप्पिआ लुहिलप्पिआ, इदो एहि ।

[हतमानुषमांसभोजने कुम्भसहस्र वसाभिः सञ्चितम् ।
अनिशं च पिबामि शोणित वर्षशत समरो भवतु ॥

(नृत्यन्ती सपरितोषम् ।) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागार मासशोणितैर्मे गृह भविष्यति । (परिक्रम्य दिशोऽवलोक्य ।) अथ क्व खलु गतो मे रुधिरप्रियो भविष्याति । भवतु । शब्दायिष्ये तावत् । अरे रुधिरप्रिय रुधिरप्रिय, इत एहि ।]

(ततः प्रविशति तथाविधो राक्षसः ।)

राक्षस—(श्रमं नाटयन् ।)

ACT III

(*Then enters a demoness in hideous dress*)

Demoness—(*Laughing hideously With gratification*)

In feasting upon the flesh of men killed, a hundred pitchers have been stored full of fat. And incessantly am I drinking blood. May the battle continue for a hundred years! 1

(*Dancing with glee*) If Arjuna were to achieve battle-work day after day, as on the day of the slaughter of the Sindhu-king, then my house would have its store-room filled to overflowing (*paryāpta*) with flesh and blood. (*Moving about and observing the quarters*) Now, where could indeed my Rudhirapriya have gone? Well. I shall just call upon [him] O Rudhirapriya, Rudhirapriya, come here.

(*Then enters a demon of that kind*)

Demon—(*Gesticulating fatigue*)

पच्चग्गहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ ।
ता एशे मह पलिश्शमे क्खणमेत्तं एव्व लहु णश्शइ ॥ २ ॥
[प्रत्यग्रहताना मास यद्युष्णं रुधिर च लभ्येत ।
तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥]
(राक्षसी पुनर्व्याहरति ।)

राक्षसः—(आकर्ण्य ।) अले के मं शद्दावेदि । (विलोक्य ।) कहं पिआ मे वशागन्धा । (उपसृत्य ।) वशागन्धे, कीश मं शद्दावेशि ।
लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए ।
शद्दाअशि कीश मं पिए पुलिशशहश्शं हदं शुणीअदि ॥ ३ ॥
[अरे का मा शब्दायते । (विलोक्य ।) कथ प्रिया मे वसागन्धा । (उपसृत्य ।) वसागन्धे, कस्मान्मा शब्दायसे ।
रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि ।
शब्दायसे कस्मान्मां प्रिये पुरुषसहस्र हतं श्रूयते ॥]

राक्षसी—अले लुहिलप्पिआ, एदं क्खु मए तुह कालणादो पच्चग्गहदश्श कश्शवि लाएशिणो प्पहूदवशाशिणेहचिक्कणं कोण्हं णवलुहिलं अग्गमंशं अ आणीदम् । ता पिवाहि णम् । [अरे रुधिरप्रिय, इद खलु मया तव कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभूतवसास्नेहचिक्कण कोष्णं नवरुधिरमग्रमास चानीतम् । तात्पिबैतत् ।]

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured, then this my exhaustion would quickly vanish for only a moment at least (*eva*) 2

(*The demoness calls out again*)

Demon—(*Listening*) Oh, who is calling out to me? (*Observing*) How, my beloved, Vasāgandhā. (*Approaching*) Vasāgandhā, why are you calling out to me?

[O you] beloved, who are intoxicated with the beverage in the form of blood, whose limbs are faltering owing to [constant] wanderings in the battle, why do you call out to me? It is rumoured that a thousand men are killed 3

Demoness—O Rudhirapriya, here indeed have I brought, for your sake slightly (*ku*) warm, fresh blood, oily owing to the greasiness (*snehah*) of abundant fat, and flesh about the heart (*agramāṁsam*), belonging to some royal sage recently killed. Therefore quaff this off

राक्षसः—(सपरितोषम् ।) वशागन्धे, शुट्ठु । शोहण तुए किदम् । बलि अम्हि पिवाशिए । ता उवणेहि । [वसागन्धे, सुष्ठु । शोभन त्वया कृतम् । बलवदस्मि पिपासितः । तदुपनय ।]

राक्षसी—अले लुहिलप्पिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणिअवशाशमुद्दुश्शंचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अच्चलिअम् अच्चलिअम् । [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गशोणितवसासमुद्रदुःसंचरे समरे परिभ्रमस्त्व पिपासितोऽसीत्याश्चर्यमाश्चर्यम् ।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिदुं गदह्मि । [अयि सुस्थिते, ननु पुत्रशोकसतप्तहृदया स्वामिनीं हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि ।]

राक्षसी—लुहिलप्पिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उपशमइ । [रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति ।]

राक्षसः—वशागन्धे, कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कधं कधं वि शमाश्शाशीअदि । [वसागन्धे, कुतोऽस्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञसेन्या च कथ कथमपि समाश्वास्यते ।]

Demon—(*With gratification*) Bravo, Vasāgandhā ! Well have you done. I am awfully thirsty Bring [it] then.

Demoness—O Rudhirapriya, wonder, [indeed] wonder it is that while wandering about on even such a battle-field, to be sure (*nāma*), as has been rendered difficult of passage (*dussañcara*) by a sea of blood and fat of men, elephants and horses that are slain you have become thirsty.

Demon—O [you] who are [here] well at ease, why, I had gone to see our Mistress, Queen Hidimbā, whose heart is tormented by grief for her son.

Demoness—Rudhirapriya, is not the grief of our Mistress Queen Hidimbā, yet allayed ?

Demon—Whence can she have mitigation [of her grief] ? Only she is being consoled with great difficulty by Queen Subhadrā whose agony is equal [to hers] owing to grief for Abhimanyu, and by Yājñasenī.

राक्षसी—लुहिलप्पिआ, गेण्ह एदं हत्थिशिलक्कवालशंचिअं अग्गमंशोवदंशम् । पिवाहि णवशोणिआशवम् । [रुधिरप्रिय, गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम् । पिब नवशोणितासवम् ।]

राक्षसः—(तथा कृत्वा ।) वशागन्धे, अह किअप्पहूदं तुए शंचिअं लुहिलं अग्गमंशं अ । [वसागन्धे, अथ कियत्प्रभूत त्वया संचित रुधिरमग्रमास च ।]

राक्षसी—अले लुहिलप्पिआ, पुव्वशंचिअं तुमं वि जाणाशि जेव्व । णवशंचिअं शिणु दाव । भअदत्तशोणिएहि कुम्भे शिन्धुलाअवशाहिं कुम्भे दुवे दुवदमच्छाहिवभूलिश्शवशोमदत्तवह्लीअप्पमुहाणं णलिन्दाणं अण्णाणं वि पाकिदपुलिशाणं लुहिलमंशेहिं पुलिदाइं घडशदाइं अशंक्खाइं शन्ति मे गेहे । [अरे रुधिरप्रिय, पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं श्रृणु तावत् । भगदत्तशोणितैः कुम्भः सिंधुराजवसाभिः कुम्भौ द्वौ द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाल्हीकप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे ।]

राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु । इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण[1] अ प्पणट्ठं मे जम्मदालिद्दम् । [साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः

Demoness—Take this condiment (*upadamsah*) of flesh about the heart, collected in the skull of an elephant. Drink this beverage of blood.

Demon—(*So doing*) Vasāgandhā, how much blood and excellent flesh have been stored by you ?

Demoness—O Rudhirapriya, you also know already the previous collection. Just listen to the new store. One pitcher [filled] with the [profuse] blood of Bhagadatta, two pitchers with the fat of the Sindhu king and numberless hundreds of vessels, filled with blood and flesh of kings, chief among whom are Drupada, lord of the Matsyas, Bhūriśravas, Somadatta and Bālhīka, also of other ordinary men, there are [lying] in my house

Demon—(*Embracing* [*her*] *with gratification*) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the command (*samvidhānam*) of our Mistress, Queen Hidimbā [given] to-day, my poverty [which has continued]

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१ 'शाविहाएण (सविभागेन)' ग–ज.

स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्ट मे जन्मदारिद्र्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए[1] किदे । [रुधिरप्रिय, कीदृश स्वामिन्या संविधान कृतम् ।]

राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठ शमले आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गगामिणो हअमाणुशशोणिअणइदंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि । तुमं वि विशद्धा भविअ लुहिलवशाहि कुम्भशहश्शं शंचेहि । [वसागन्धे, आज्ञप्तः खल्वह स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठ समर आहिण्डितव्यमिति । तत्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु ।]

राक्षसी—लुहिलप्पिआ, किंणिमित्तं कुमालभीमशेणश्श पिट्ठदो आहिण्डीअदि । [रुधिरप्रिय, किंनिमित्त कुमारभीमसेनस्य पृष्ठत आहिण्डयते ।]

राक्षसः—वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणश्श लुहिलं पादुं पडिण्णादम् । त च अह्मेहिं लक्खशेहिं अणुप्पविशिअ पादव्वम् । [वसागन्धे,

from the birth has disappeared.

Demoness—Rudhirapriya, what kind of command has been given by our Mistress ?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress, Queen Hidimbā thus · 'Rudhirapriya, from to-day you should wander on the battlefield exactly in the wake of my noble lord, Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having vanished at the [mere] sight of a river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

Demoness—Rudhirapriya, for what purpose have you to wander in the wake of Prince Bhīmasena ?

Demon—Vasāgandhā, by that Master [of ours, namely,] Vrkodara, a vow of drinking the blood of Duśśāsana has been

१ 'शंविहाए (संविभागः) ग–ज

तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम् । तच्चास्माभी राक्षसैरनुप्रविश्य पातव्यम् ।]

राक्षसी—(सहर्षम् ।) शाहु शामिणीए, शाहु । शुशंविहाणे मे भत्ता किवे । [साधु स्वामिनि, साधु । सुसविधानो मे भर्ता कृतः ।]

(नेपथ्ये महान् कलकलः ।)

राक्षसी—(आकर्ण्य । ससभ्रमम्) अले लुहिलप्पिआ, किं णु क्खु एशे महन्ते कलअले शुणीअदि । [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते ।]

राक्षसः—(दृष्ट्वा ।) वशागन्धे, एशे क्खु धिट्ठज्जुण्णेण दोणे केशेशु आकड्ढिअ अशिवत्तेण वावादीअदि । [वसागन्धे एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वाकृष्यासिपत्रेण व्यापाद्यते ।]

राक्षसी—(सहर्षम् ।) लुहिलप्पिआ एहि । गच्छिअ दोणश्श लुहिलं पिबह्म । [रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबावः ।]

राक्षसः—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एदं । गलअं दहन्ते दहन्ते पविशादि । ता किं एदिणा । [वशागन्धे, ब्राह्मणशोणित खल्वेतत् । गल दहद्दहत् प्रविशति । तत्किमेतेन ।]

(नेपथ्ये पुनः कलकलः ।)

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taken And that blood has to be drunk by me, a demon, after having entered into his body.

Demoness—Well [done], my Mistress, well [done] My husband has been given a good command

(*A great tumult behind the curtain*)

Demoness—(*Listening With confusion*) O Rudhirapriya, why indeed is this great upıoar being heard ?

Demon—Vasāgandhā, here indeed, Drona, having been dragged by the hair is being killed by Dhrstadyumna with a sharp sword.

Demoness—(*With glee*) Rudhirapriya, come on. Let us go and drink the blood of Drona

Demon—(*With fear*) Vasāgandhā, this is indeed the blood of a Brāhmana. [It] enters [the belly], burning the throat [in so entering].

(*Again an upıoar behind the curtain*)

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१ 'शुशंविहाए (सुसविभागः)' ज.

राक्षसी—लुहिलप्पिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुधिरप्रिय. पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षस—(नेपथ्याभिमुखमवलोक्य।) वशागन्धे, एशे क्खु अश्शत्थामे आकड्ढिदाशिवत्ते इदो एव्व आअच्छदि । कदावि द्रुवदशुदलोशेण अम्हेवि वावादइश्शइ। ता एहि । अतिक्कमम्ह । [वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति। कदाचिद् द्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमावः ।]

(निष्क्रान्तौ ।)

प्रवेशकः

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा ।)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।
रवः श्रवणभैरवः स्थगितरोदसीकन्दरः
कुतोऽद्यसमरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

Demoness—Rudhirapriya, here again a great uproar is being heard.

Demon—(*Looking towards the curtain*) Here indeed Aśvatthāman, with his sharp sword drawn, is coming in this very direction. Perhaps through anger against the son of Drupada, he may kill us also. Come on then. We shall pass on

(*Both go out*)

END OF INTERLUDE

(*Then enters Aśvatthāman with sword drawn, listening to the uproar*)

Aśvatthāman—

Wherefore [arises, so] frequently, in front [of me], to-day this unprecedented uproar from the ocean of the battlefield—[the uproar] which resembles the echo of the terrible and deep thunder of the Puskarāvartaka clouds, agitated by the violent (*mahā*) winds of world-destruction, which is fright-ful to the ear and which has filled the hollow (*kandaram*) between heaven and earth'? 4

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१ 'शामिणीए हिडिम्बादेवीए आणात्ति कलेह्म (स्वामिन्या हिडिम्बादेव्या आज्ञप्तिं

(विचिन्त्य ।) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्तमर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते । तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् सांप्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(पृष्ठतो विलोक्य ।) तत्कोऽत्र । रथमुपनयतु । अथवालमिदानीं मम रथप्रतीक्षया । सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतत्सरुणामुना खड्गेन । यावत् समरभुवमवतरामि । (परिक्रम्य वामाक्षिस्पन्दनं सूचयित्वा ।) अये, कथं ममापि नामाश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शनलालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति । भवतु । गच्छामि । (सावष्टम्भं

(*Deeply* [*in*] *thinking*) Surely, my father, enraged by Gāndīvin, Sātyaki, or Vṛkodara, who has crossed his [proper] bounds in the pride of youth, is acting in a way befitting his prowess, leaving aside his [natural] love for pupils So indeed

My father, the devourer (*ghasmara*) of enemies, has no doubt, commenced that operation, which befits his espousal of Duryodhana's cause, which is proper for his adoption of arms [as his profession], which is worthy of the prowess, [rendered] mighty on account of all the missiles having been obtained from [Paraśu-] Rāma, and which is appropriate to the wrath of the head of all the bow-wielders in the world. 5

(*Looking behind*) Who then is here ? Let [him] bring my chariot Or rather I must not (*alam*) wait for a chariot now. Armed I am already with this sword, shining with the splendour of a cloud filled with water and possessed of a handle of pure gold which is easy to grasp Let me just descend on the field of battle (*Moving about Suggesting* [*by proper gesticulations*] *the throbbing of the left eye*) Oh, how, evil omens create obstacle in going to the field of battle in the case of even me, Aśvatthāman, who am filled with joy at the great festival of battle and who am longing to witness [the display of] the valour of my father ! Let it be. I [will] go (*Moving about with haughty*

परिक्रम्याग्रतो विलोक्य ।) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जावगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणामगणितकुलयशःसदृशपराक्रमव्रतानां रणभूमेः समन्तादपक्रामतामयं महान्नादो बलानाम्। (निरूप्य ।) हा हा धिक्कष्टम् । कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा भवन्ति । कथं नु ताताधिष्ठितानामपि बलानामियमवस्था भवेत् । भवतु संस्तम्भयामि । भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः, कृतं कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यत. प्रयातुम् ।
अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे[1] ॥ ६ ॥

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steps and looking in front) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, [the armies] that have disregarded their duty as a warrior class, that have discarded the veil of shame [so] proper for good men, that have [rendered] their hearts ungrateful (*laghu*) by forgetting the honour done to them by their master, that [usually] fight on elephants, horses and foot [but] that [now] care not for their vows of valour [so] commensurable with the [established] reputation of their familes. (*Observing*) Alas, alas, fie, woe ! How even these great chariot-warriors, Karna and others, turn their faces away from the battle-field ! How possibly could this be the plight of armies, though commanded (*adhisthita*) by my father ? Well, I shall stop [them.] Oh, you, kings, the great mountains [expected] to protect the coastline (*velā*) of the ocean in the form of the Kaurava hosts enough, [surely] enough of this thoughtlessness in leaving the battlefield

If having abandoned (*apāsya*) the battle-field there were no fear of death, then (*iti*) it would be reasonable to go away elsewhere from here. But (*atha*) death, as you know (*eva*), necessarily overtakes [every] creature. Why then (*iti*) do you make your reputatation sullied for nothing ? 6

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[1] 'कुरुध्वम्' ग.

अपि च ।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णालं संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्कां
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(**नेपथ्ये** ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(श्रुत्वा ।) किं ब्रूथ– 'कुतोऽद्यापि ते तातः' इति । (सरोषम् ।) आः क्षुद्रा भीरवः, कथमेव प्रलपतां वः सहस्रधा न दीर्णमनया जिह्वया ।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः
पापं पापाः कथयत कथं शौर्यराशेः पितुर्मे ॥ ८ ॥

Moreover,

When my father, who acts the part of the submarine fire within the ocean-resembling hostile armies, which are consumed (lit licked) by his missiles that resemble flames, and who is the head of all the best bow-wielders, is here standing [in the capacity of] the Commander of the Forces, Karna away with excitement, Krpa, go to the battle-field, Hārdikya, give up [all] fear What scope is there for fear, while my father, with his bow for his companion, is bearing the brunt of the battle ? 7

(*Behind the curtain*) Where is your father even now ?

Aśvatthāman—(*Listening*) What say you—' Where is your father even now ?' (*With rage*) Ah, mean cowards, how is it that your tongue does not get shattered in a thousand ways, as you rave in this way ?

The twelve suns have not arisen to burn down the universe with their blazing rays; nor have the seven winds, [each] divided into seven [that is, forty-nine in all] begun to blow in every quarter; the sky has not been overcast with clouds headed by the Puskarāvartakas. How [then, O] wretches, do you report evil tidings regarding my father, the heap of bravery ? 8

(प्रविश्य संभ्रान्तः सप्रहारः ।) सूतः—परित्रायतां परित्रायतां कुमारः । (पादयोः पतति ।)

अश्वत्थामा—(विलोक्य ।) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्तः परित्राणमिच्छसि ।

सूतः— (उत्थाय । सकरुणम् ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(सावेगम् ।) किं तातो नामास्तमुपगतः ।

सूतः— अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः ।)

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः सास्रम् ।) हा तात, हा सुतवत्सल, हा लोकत्रयैकधनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

सूतः—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते पितरि त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

(*Entering in excitement and with wounds on*) **Charioteer**—Let the Prince protect [me], protect [me] (*Falls at his feet*)

Aśvatthaman—Oh, how, [he is] Aśvasena, the charioteer of my father ! Worthy Sir, why, you are the charioteer of one who is capable of protecting the three worlds ! Why [then] do you seek protection from me ?

Charioteer—(*Rising Pathetically*) Where is your father even now ?

Aśvatthāman—(*With agitation*) Has my father, tell me (*nāma*), met his ruin ?

Charioteer—What then ?

Aśvatthāman—Alas, father ! (*Faints away*)

Charioteer—Prince, take courage, take courge.

Aśvatthāman—(*Regaining consciousness. With tears*) Alas, father, alas, [so] affectionate towards his son, alas, the chief bow-wielder in the three worlds, alas, [you] who loved to accept the all-in-all of Jāmadagnya, namely, his missiles, where are you ? Give me a reply [to my lamentations].

Charioteer—Prince, away with the extreme vehemence of sorrow. Your father having met death (*vipattiḥ*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him [namely, a warrior].

अश्वत्थामा— (अश्रूणि विमुच्य।) आर्य, कथय कथय कथं तादृग्भुज-वीर्यसागरस्तातोऽपि नामास्तमुपगतः।

> [1]किं भीमाद् गुरुदक्षिणां गुरुगदां भीमप्रियः प्राप्तवान्

सूतः—शान्तं पापं शान्तं पापम्।

अश्वत्थामा—

> अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना।

सूतः—कथमेवं भविष्यति।

अश्वत्थामा—

> गोविन्देन सुदर्शनस्य [2]निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति।

अश्वत्थामा—

> शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम्॥ ९॥

सूतः—कुमार,

Aśvatthāman—(*Shedding tears*) Worthy Sir, tell [me], tel [me], how even my father, the ocean of that kind of bravery of arms, possibly met his death?

> Did he, who loved Bhīma [so much], obtain from Bhīma [a blow with] his terrific mace, as a gift to the preceptor? 9 a

Charioteer—May sin be allayed, sin allayed!

Aśvatthāman—

> Was he [then], who was so compassionate to his pupils, overpowered by Jisnu [that is, Arjuna], who [probably had then] abandoned [all] moral precepts? 9 b

Charioteer—How will this happen?

Aśvatthāman—

> Was he brought within the sharp range of the edge of his Sudarśana by Govinda? 9 c

Charioteer—This also has not happened

Aśvatthāman—

> Indeed, I fear not death of my father at [the hands of] another fourth person besides these? 9 d

Charioteer—Prince,

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१ 'शिष्यात्' ज २. 'नियत' ग–द.

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।
शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूतः—श्रूयताम् । (अश्रूणि विमुच्य ।)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनयः प्रत्ययात्तस्य राज्ञः
शस्त्राण्याजौ नयनसलिलं चापि तुल्यं मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा

Can even these bear comparison in battle with him, who holds a great weapon in his hand and is enraged, as with Dhūrjati? But when, with his heart blocked with sorrow, he laid down his weapon, then the enemy perpetrated the extremely atrocious deed on him 10

Aśvatthāman—But what was the cause of his sorrow, or the abandonment of weapon?

Charioteer—Why, the Prince himself [was] the cause !

Aśvatthāman—How possibly could I myself [be the cause] ?

Charioteer—Listen (*Shedding tears*)

Having said distinctly 'Aśvatthāman is killed,' the son of Pṛthā [that is, Yudhisthira], the [well-known] truth-speaker, uttered as I learn (*kila*), in an indistinct tone (*svairam*), as a supplement [to his sentence] (*śeṣe*) [the word] 'the elephant' Having heard that, he [namely, Drona], who held his son [so] dear, relying on [the testimony of] that King, dropped down simultaneously his weapons and his tears in the [midst of the] battle. 11

Aśvatthāman—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain gave up your

द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत्कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथ वा हिमवत्सारगुरुचेतासि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमसदृशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य ।) तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । (उपसृत्य ससंभ्रमम् ।) वत्स, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(संज्ञां लब्ध्वा । सास्रम् ।) हा तात, हा सकलभुवनैकगुरो, (आकाशे ।) युधिष्ठिर, युधिष्ठिर,

आ जन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।

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seizure of the hair of the daughter of Drupada at that time, and of Drona to-day. 13

How then can I possibly [bear] to see dear (*vatsah*) Aśvatthāman to-day? Or rather, I do not indeed, expect vehemence of grief in him, whose heart is large and is possessed of the strength of the Himālaya mountain and who understands the [usual] state of affairs in the world. But I do not know what he will set about on hearing the undeserved insult to his father. Or rather,

Here is already (*tāvat*) [to be seen] on earth, the dreadful result of one [seizure of hair]. [And now] when this second seizure of hair [has taken place], certainly the subjects are [sure to become] extinct. 14

(*Observing*) Here then is my dear boy. I shall just approach him (*Approaching With flurry*) Dear boy, take courage, take courage.

Aśvatthāman—(*Recovering consciousness With tears*) Alas, father, alas, the one preceptor of the whole world! (*In the air*) Yudhisthira, [you] Yudhisthira!

From your [very] birth, they say (*kila*), you never told a lie Since you hate no one, therefore you are called Ajātaśatru [that is, one who has no enemy]. How was all that, quite at one step, through the defect in *my* fortune,

तातें गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकपद एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । सबाष्पम् ।) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुव सैन्यपतिना
य एकः शूराणां गुरुसमरकण्डूनिकषणः ।
परीहासाश्चित्राः सततमभवन् येन भवतः
स्वसुः श्लाघ्यो भर्ता क्व नु खलु स ते मातुल गतः ॥ १६ ॥

कृपः—वत्स, परि[1]गतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं तातमेवानुगच्छामि ।

कृपः—वत्स, अनुपपन्नमीदृश व्यवसित भवद्विधानाम् ।

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thrown away (*nirasta*) [to the winds by you, when dealing] with my father, who was your preceptor and was [at best] an excellent Brāhmana ? 15

Charioteer—Prince, here your maternal uncle Sāradvata, is standing at your side

Aśvatthāman—(*Looking at his side With tears*) Maternal uncle, maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has that praiseworthy husband of your sister gone ?—[the husband] with whom, as the General of the armies, you went to the battlefield to day, who was the one means of removing (*nikaṣanah*) the tremendous ich of the brave for fight and with whom you always used to have varied jokes 16

Kṛpa—You certainly (*eva*) understand what should be understood [on such occasions] Therefore, away with the extreme vehemence of sorrow

Aśvatthāman—Maternal uncle, I have already (*eva*) given up lamentation. Here I follow my father himself, who was [so] affectionate towards his son.

Kṛpa—Dear boy, unbecoming is such course of conduct to men of your type

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१ 'परिगतः । परिगन्तव्यः एव भवान् ।' ग

सूतः—कुमार, अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।
करोम्यविरह तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृपः—वत्स, यावदय ससारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत्पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।
तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूतः—आयुष्मन्, यथैव मातुलस्ते शारद्वतः कथयति तत्तथा ।

अश्वत्थामा—आर्य, सत्यमेवेदम् । किंत्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि ताताविरहितः क्षणमपि प्राणान् धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथावि

Charioteer—Have done with [such] extreme rashness

Aśvatthāman—Worthy Sāradvata

Through fear of separation from me, my father went to the other world from here I shall [therefore] accomplish for that loving father permanent immunity from separation [by following him in death] 17

Kṛpa—Dear boy, as long as [the nature of] mundane existence is [what it is], so long this custom (*yātrā*) of society is indeed well-known, [namely,] that fathers are to be served by sons even in both the worlds. See

Would it be by continuing to live, or otherwise [that is, by putting an end to your life as you intend], that you would be able to be of service (*upakārah*) to him by offering cavityful [of water] as libation, by [other] religious rites (*ketanam*) and by Śrāddha-performances ? 18

Charioteer—Long-lived one, exactly as your maternal uncle Śāradvata says, so it is.

Aśvatthāman—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore, I shall go to that very region where I shall see my

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१ करोमि विरह तस्य वत्सलस्य कथं पितुः । ग—ड.

धमपि पितर द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य ।) कृतमद्यापि शस्त्रग्रहणविडम्बनया । भगवन् शस्त्र,

गृहीत येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्त तेन त्वमसि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति[1])

(**नेपथ्ये** ।) भो भो राजान', कथमिह भवन्त' सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

अश्वत्थामा—(आकर्ण्य । शनै. शनै' शस्त्र स्पृशन् ।) किं गुरोर्भारद्वाजस्य परिभवः

(**पुनर्नेपथ्ये** ।) आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।

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father, though reduced to that condition [namely, that of death] (*Observing his sword in rising and thinking*) Enough of the mockery of continuing to hold a weapon even now [O] divine weapon,

He, by whom you were taken up through fear of [receiving] insults [at the hands of warriors], though you were unfit [to be taken up by him], and by whose prowess there was indeed none who could not be your province, has [now] abandoned you through grief for his son, but not through fear Since [O] weapon, I shall also cast you off, [therefore] may bliss befall you ! 19

(*Desires to cast off*)

(*Behind the curtain*) O you kings, how is it that you all are indifferent to the insult offered by this murderous man (*nrsamsa*) to the preceptor, the son of Bharadvāja ?

Aśvatthāman—(*Listening Grasping the weapon slowly and slowly*) What, an insult to the preceptor, the son of Bharadvāja !

(*Again behind the curtain*)

Having laid his hand on the head, hoary with age, of the preceptor, Drona, the teacher of the three worlds, who had cast aside his weapon in the battle through grief and whose face was washed and [consequently] wet with tears from

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[1] 'उत्सृजति' ज

मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिबिरमयं याति सर्वे सहध्वम् ॥ २० ॥

(सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा ।) किं नामेदम् ।

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूतः—(सभयम्) कुमार, आसीदयं तस्य तेजोराशेर्देवस्य नरः परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात्तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा

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his eyes, and having perpetrated a murderous act, Dhrstadyumna here is proceeding to his camp [Can you] all bear [this]? **20**

(*Looking at Krpa and the Charioteer with rage and tremor*) What possibly does this mean ?

Was [it really that] a weapon [was] used, before the [very] eyes of kings that were armed with bows, on my father's head that had surpassed the Kāśa flowers [in whiteness] with its crown (*maulih*) characterised by the grey of age (*palitam*)—[my father] who was observing a vow similar to *prāyopaveśa* [that is, sitting without food with a view to court death] and who held no weapon in his hand ? **21**

Krpa—Dear boy, thus, as I learn, people say

Aśvatthāman—Was the head of may father rudely touched by [that] evil-souled [man] ?

Charioteer—(*In fear*) Prince, such insult was suffered (*avatārah*) for the first time, by that divine personage, who was a heap of lustre

Aśvatthāman—Alas, my father, alas, [you] who loved your son [so well], you allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate as I am Or rather,

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवाय पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन पाञ्चालापसद,

तात शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, सानुजस्य ते किमनेनापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्मचेतसा । अर्जुन, सात्यके, बाहुशालिन् वृकोदर,माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य द्विजन्मनः

When, with his mind blinded by grief, he renounced [all anxiety about] his body in the fore-front of the battle-field, a dog, or a crow, or the son of Drupada, might touch his head [with impunity] But (*ca*) here I plant my very foot on the head of that enemy, who is intoxicated with the pride (*madah*) of his wealth in the form of the numerous, shining divine missiles, not [however, shall I condescend to lay] my hand [on his head, as he did in the case of my father] 22

Ah, evil-souled wretch of a Pāñcāla,

While you, knowing for certain that my father was averse to using his weapon, were indeed laying your hand on his head, leaving aside [all] scruples, did not [then] Aśvatthāman, holding a bow in his hand, occur to your memory, as [being capable of proving himself to be] the wind of world-destruction for blowing away the cotton in the form of the forces of the Pāndus and the Pāñcālas ? 23

Yudhisthira, Yudhisthira, [you] who have no enemies, who never tell a lie, son of Dharma, what injury had he [namely, Drona] done to you along with your brothers ? Or rather, why call upon him whose mind is untruthful and naturally crooked ? Arjuna, Sātyaki, Vrkodara, shining with your [stout] arms, Mādhava, was it really proper for you to remain indifferent when

1 'असख्याता०' ज.

परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् । अथ वा सर्व एवैते पातकिनः । किमेतैः ।

कृतमनुमत दृष्ट वा यैरिद गुरुपातक
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न सभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्रामकोविदे भवति ।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद्रामेण श्रुतिमुपगत तन्न भवताम् ।
किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातु रणमुखे ॥ २५ ॥

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this brute of a man, the blot on the family of Drupada, was touching the head of a Brāhmana, the sole bow-wielder in the worlds of gods, demons and men, of advanced age, the preceptor of all, and especially *my* father Or rather all these are sinners without exception (*eva*) Why speak of them ?

Here, I offer an oblation to the quarters with the blood, fat and flesh of [all] those of you, including Bhīma and Kirītin, and not [even] excluding the Enemy of Naraka [that is, Krsna], who, brutes of men and void of [all] moral bounds as you are, perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands] ! **24**

Krpa—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missiles ?

Aśvatthāman—O you wretches of Ksatriyas, Pāndavas, Matsyas, Somakas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe shining like blazing fire, when the head of his father was touched, reached your ear ? Is not Asvatthāman, blinded with rage, able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of his enemies' blood would serve as food (*vighasah*) [to demons, goblins etc]. **25**

सूत, गच्छ त्वं सर्वोपकरणैः सांग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्मत्स्यन्दनमुपनय।

सूतः—यदाज्ञापयति कुमारः। (निष्क्रान्तः।)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम्। किं तु—

अश्वत्थामा—किमतः परम्।

कृपः—सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम्।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिंचित्करं[1] च।

कृप—वत्स, न खलु परतन्त्र नाकिंचित्करं च। पश्य।

> भवेदभीष्ममद्रोण धार्तराष्ट्रबलं कथम्।
> यदि तत्तुल्यकक्षोऽत्र भवान् धुरि न युज्यते॥ २६॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधिष्ठिरबलम्। तदेव मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात्त्वामे-

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Charioteer, go you Bring our chariot, called Mahāhavalaksana, equipped with all implements [and] all weapons useful in battle

Charioteer—As the Prince commands (*Goes out*)

Krpa—Dear boy, in the case of this dreadful fire of insult, which necessarily deserves to be avenged, who else from amongst us all, except yourself, is able to counteract [it successfully]? But–

Aśvatthāman—What [is it that you want to say] after this?

Krpa—I desire to make you descend on the field of battle after installing you to the [supreme] command of the army.

Aśvatthāman—Maternal uncle, this depends upon another and is moreover (*ca*) not of much consequence

Krpa—Dear boy, [it is] not indeed dependent on another and not also unimportant See

> How will the army of the son of Dhrtarāstra fare, [now that it is] without Bhīsma and without Drona, if you, who move in an orbit (*kaksā*) similar to theirs, are not appointed to its yoke? **26**

Even the three worlds would not be able to stand in the way of a person like you, when he had girded up his loins, what then (*punar*) the army of Yudhisthira? Therefore, thus I think that the lord of the Kauravas, having made ready the necessaries

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१ 'कर्मा' द

वाभ्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येव त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकारजलावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । (परिक्रामतः ।)

(ततः प्रविशतः कर्णदुर्योधनौ ।)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य

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of installation, is waiting in expectation of just your arrival in not a very long time

Aśvatthāman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation Therefore I shall go and allay the torment of the lord of the Kurus, whose mind must have been pained at the death of my father, by offering him the consolation of my solicitude (*praṇayah*) to accept voluntarily the office of the Commander-in-chief of his army

Kṛpa—So this should be Therefore let us go to that very region.

(*They both walk about*)

(*Then enter Karṇa and Duryodhana*)

Duryodhana—King of the Angas,

A spirited man goes beyond [the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavah*) of weapons How was it [then] that the Preceptor, having heard the death of his son in the battle, renounced his weapon, when it was [really] the time to take it up [for vigorous use] ? **27**

Or rather, well has it been said by the learned that one's nature cannot be renounced Since, with his mind blinded by grief, he

क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः ।

कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्णः—एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति। तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः—(सशिरःकम्पम् ।) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्पर-क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः ।

दुर्योधनः—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

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gave up the sternness belonging to the character of a warrior and adopted the mildness [so] natural to the Brāhmana character.

Karna—Your majesty, not indeed is this so !

Duryodhana—How then [can this action be accounted for] ?

Karṇa—Thus, I hear, was his intention, namely that he should crown Aśvatthāman King of the [whole] earth Thinking that owing to his death it was useless for him, an old Brāhmana as he was, to bear arms [any longer], he did so.

Duryodhana—(*With a nod of his head*) Thus this was !

Karṇa—And with this intention he remained indifferent when the principal men [on our side] were slain, [all the while] expecting the mutual destruction of the [entire] body of princes who had commenced a great war by siding [some] with the Kauravas and [some] with the Pāndavas

Duryodhana—This is reasonable

Karṇa—Moreover, Your Majesty, even Drupada, who knew his intention since their childhood, did not vouchsafe him residence in his kingdom

Duryodhana—Good, King of the Angas, good. Cleverly has this been said [by you]

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१ 'दैन्य' ज

कर्णः—न चाय ममैकस्याभिप्रायः ।अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।
दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्वाभयं सोऽतिरथो वध्यमाने किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—(विलोक्य ।)वत्स, एष दुर्योधनः सूतपुत्रेण सहास्या न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पाव. ।
(तथा कृत्वा ।) **उभौ**—विजयतां कौरवेश्वरः ।
दुर्योधनः—(दृष्ट्वा ।) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्य कृप प्रति ।) गुरो, अभिवादये । (अश्वत्थामानमुद्दिश्य ।) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व
क्लान्तैरिमैर्मम निरन्तरमङ्गमङ्गै. ।
स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते
शोके[1]ऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वे उपवेशयति ।)

Karṇa—This is not the opinion of me alone Other learned men also do not think this matter to be otherwise
Duryodhana—Thus was this ! What doubt is there ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, while the king of the Sindhus was being slain by Kirītin ? 28

Kṛpa—(*Observing*) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karna] Let us then move near [them]
(*Having done so*) **Both**—May victory attend the Lord of the Kauravas !
Duryodhana—Oh, how, Krpa and Aśvatthāman (*Coming down from his seat To Krpa*) Worthy Sir, I salute you. (*Referring to Asvatthāman*) Son of the Preceptor,

Come, [you] whose father was killed in our cause, closely embrace my body with your languid limbs This touch of your arms, [so] like that of your father's, undergoes a change in our hair even in the midst of our grief 29

(*Having embraced him, makes him sit by his side*)

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[1] 'शोकेऽपि यो महति निर्वृतिमादधाति ' इति केषुचित् पुस्तकेषु पाठ..

(अश्वत्थामा बाष्पमुत्सृजति ।)

कर्णः—द्रौणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे
शस्त्रे यथा तव गुरुः स तथा ममापि ।
किं तस्य देहनिधने कथयामि दुःखं
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम्। किं तु

मयि जीवति यत्तात केशग्रहमवाप्तवान् ।
कथमन्ये करिष्यन्ति पुत्रेभ्यः[1] पुत्रिणः स्पृहाम् ॥ ३१ ॥

कर्णः—द्रौणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्रमुत्सृजता तादृशीमवस्थामात्मा नीतः ।

(*Asvatthāman sheds tears*)

Karṇa—Son of Droṇa, have done with throwing yourself too much in the fire of grief

Duryodhana—Son of the Preceptor, what is the difference between us two as far as this great ocean of calamity is concerned See.

To you he was father, to me he was father's dear friend; just as he was your preceptor in [the knowledge of using] the arms, so of me too How can I describe my grief at the destruction of his body? Conceive it, you yourself, with your mind whose sorrow is great! **30**

Kṛpa—My boy, as the lord of the Kurus says, just so is this

Aśvatthāman—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow But,

When, I being alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons? **31**

Karṇa—Son of Droṇa, what could be done in this case when he himself, who was [really] the cause of the protection of all from insults, reduced himself to that condition by renouncing his weapon?

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1 ' पुत्रेभ्योऽपुत्रिणः ' इति पाठो दृश्यते कुत्रचित्.

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति। श्रूयतां यत्क्रियते।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीना चमूना
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च। भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः।
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः।[1]
तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद्रामेण कृत तदेव कुरुते द्रोणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम्।

Asvatthāman—King of the Angas, what do you say ?—' What can be done in this case ? ' Hear what can be done '

Blinded with rage, I shall be the destroyer of every one, who carries a weapon in the great pride of [the strength of] his arms among the Pāndavas, of every one who belongs to the Pāñcāla family, whether a child, or advanced in age, or lying on the bed in the form of the [mother's] womb, of every one who was a witness to that deed, of every one who opposes me (*pratīpa*) as I move on the battle-field, and of even the Destroyer of the worlds. 32

Moreover, O Karna, pupil of the son of Jamadagni,

This is the same region where pools were filled with the waters of the blood of his enemies [by Paraśurāma]; the insult, [coming] exactly from a member of the warrior caste, is of the same kind, [consisting as it does of] the seizure of the hair of the father, I possess the same shining missiles, mighty and voracious of the enemies' weapons. The infuriated son of Drona will do the very thing that was done by Rāma. 33

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, such as you do not share with anybody else ?

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१ 'क्षात्र.द्...केशग्रहात्' ज.

कृप—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवसितः समरभरः। तदहमत्र मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः। किं पुनर्यौधिष्ठिरबलम्। अतोऽभिषिच्यतां सैनापत्ये।

दुर्योधनः—सुष्ठु युज्यमानमभिहितं युष्माभिः। किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य।

कृप—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितुं युक्तम्। अस्यापि तदेवारिकुलमनुशासनीयम्। अतः किमस्य पीडा न भविष्यति।

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया।

> प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
> मकेशवमपाण्डवं भुवनमद्य निःसोमकम्।
> इयं परिसमाप्यते रणकथाद्य दोःशालिना-
> मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

Kṛpa—Your Majesty, very great indeed is the responsibility of war that the son of Drona has determined to bear. Therefore, I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destory even the three worlds What then the army of Yudhisthira? Therefore let him be installed in the position of the Commander of your armies.

Duryodhana—Good, a proper thing has been said by you. But this thing has already been promised to the king of the Angas

Kṛpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Angas, to pass over this [Asvatthāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father] He also has to chastise the same family of enemies Hence, will it not cause him grief?

Aśvatthāman—Your Majesty, why deliberate upon what is proper and what improper even now?

> To-day you will sleep during the night [so free from anxiety that you will have to be] awakened with efforts by means of eulogies [sung by the bards] To-day the world [will be rendered] void of Keśava, of the Pāndavas and of the Somakas [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me] Let the burden of the earth, excessively heavy owing to the forest of kings, be removed to-day. 34

कर्णः—(विहस्य ।) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखोपहतः शोकावेगवशाद्ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरणमुचितं नैवंविधाः प्रलापाः ।

अश्वत्थामा—(सक्रोधम् ।) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।
जातोऽहं स्तुतिवशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्रेण नास्त्रेण यत् ॥ ३५ ॥

Karṇa—(*Laughing*) This is easy to say, [but] difficult to accomplish Many in the Kaurava army are competent to achieve this

Aśvatthāman—King of the Angas, this is so Many in the Kaurava army are capable of this But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of casting aspersion on [other] warriors.

Karṇa—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battlefield with the weapon as his companion, [but] not ravings of this kind.

Aśvatthāman—(*In anger*) O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Aśvatthāman, when grieved ! See

Is my weapon void of efficacy, like yours, owing to the effect of the utterance of a curse by the preceptor ? Have I even now come away, abandoning the battlefield in fear, as you have done ? Am I born in the family of charioteers, who [only] know how to repeat the genealogies [of kings] and to praise [them] ?—That I shall avenge a wrong done by an insignificant enemy with tears [and] not with a missile !

कर्णः—(सक्रोधम् ।) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अश्वत्थामा—(सक्रोधम् ।) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः—(विहस्य ।) एवं भीरुरहम् । त्वं[1] पुनर्विक्रमैकरस स्वपितरमनुस्मृत्य

Karṇa—(*In anger*) O you braggart, foolishly puffed up with the arms which you carry in vain, [O] chap,

Whether void of efficacy, or possessed of it, I did not renounce my weapon, as your father, shining with his arms, did, in fear of the Pāñcāla prince ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else] I am, [that is of no consequence] Birth in a[noble] family depends on fate , but manliness depends on me ! 37

Aśvatthāman—(*In anger*) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Rādhā, [you] who are ignorant of the use of weapons, you vilify even my father ! Or rather,

Whether he was cowardly or brave, the strength of his arms is known in the three worlds. What he did everyday in the war, this earth knows In the matter as to how he renounced his weapon, that son of Pṛthā, the keeper of the vow of truth, is the witness. Where, tell me (*nu*), O coward on the battle field, were you then ? 38

Karṇa—(*Laughing*) Thus cowardly I am ! But I do not know what *you*, having remembered your father, who was heroism

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१ 'त्वं पुनर्विक्रमैकरस. । तव पितरमनुस्मृत्य महान् मे संशयो जातः ।' ग-ह.

न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

अश्वत्थामा—(सक्रोधं सकम्पं च ।) दुरात्मन्, राजवल्लभ, प्रगल्भ, सूतापसद, असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति ।)

कृपदुर्योधनौ—गुरुपुत्र मर्षय मर्षय । (निवारयतः ।)

(अश्वत्थामा चरणप्रहारं नाटयति ।)

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pure and simple, would do! A great doubt [about this] has sprung in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapons in their hands, ward off enemies [who advance] with uplifted weapons,—that this [man] remained inactive for a long time, like a woman, in the presence of the [entire] circle of princes, even when his head was being cut off? 39

Aśvatthāman—(*With anger and with tremor*) Villain, favourite of the king, audacious, wretch of a charioteer, talker of nonsense,

That father of mine did not to-day ward off the hand of the son of Drupada somehow, whether because he was grieved, or whether because he was cowardly. [But] here this left foot [of mine] is planted on your head, [you] who are being inflated with the pride of the strength of your arms. Ward this off [if you can]. **40**

(*Gets up to do so*)

Kṛpa and Duryodhana—Preceptor's son, forbear, forbear! (*They prevent him*)

(*Aśvatthāman gesticulates stroke with his foot*)

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१ 'वत्स' ज

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।
अनेन लूनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता ।
(यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् ।)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्य प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—आचार्यपुत्र, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, सूतपुत्र, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

Karṇa—(*Getting up in anger Drawing his sword*) O villain, contemptible Brāhmana, self-boaster,

I grant that you are not to be killed on account of your caste But this foot [of yours], which has been raised, you will see fallen on the ground, cut off with this sword ! 41

Aśvatthāman—O fool, am I not to be killed owing to my caste, as you concede (*kāmam*) ? Here I renounce my caste ! (*Cuts off his sacred thread And again in anger*)

To-day I make Kritin false to his solemn declaration ! Take up your weapon, or give it up and fold your hands on your head. 42

(*Even both, drawing their swords, become ready to strike at each other. Krpa and Duryodhana prevent them*)

Duryodhana—Son of the Preceptor, have done with taking up the weapon.

Kṛpa—Dear son of charioteer, have done with taking up the weapon

Aśvatthāman—Maternal uncle, [O] maternal uncle, why do you ward [me] off ? This wretch of a charioteer also, who is audacious [enough] to vilify my father, is indeed a partisan of Dhṛstadyumna

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१ 'वेत्स्यसि' ग-द.

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत्त्वमेनं ताताधिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य

पापप्रियस्तव कथं गुणिनः सखायं
सूतान्वयः शशधरान्वयसंभवस्य ।
हन्ता किरीटिनमहं नृप मुञ्च कुर्यां
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ (प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य ।) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि । राजन्, मुञ्च मुञ्च । न खल्वह वारयितव्यः । (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयतः ।)

Karṇa—Your Majesty, indeed I should not be warded off.

Such bragging is indulged in by the dull, when they are in contempt neglected by the magnanimous-in-spirit and are not frightened away [by them] by being blinded with anger. 43

Aśvatthāman—Your Majesty, leave [him], leave him Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the interval of my arms. Moreover, Your Majesty, if through affection or through [anxiety for accomplishing] the object [you have in view], you desire to shield this evil-souled man, who is indulging in the vilification of my father, from me, then both [these motives] too are certainly vain. See.

How could this sin-lover, belonging to the family of charioteers, be a friend of yours, who are [so] meritorious and born in the family of the moon? I shall kill Kirīṭin. Leave him, [O] King. Let me to-day through anger make the world void of Karṇa and void of the son of Pṛthā. 44

(*Desires to strike*)

Karṇa—(*Raising up his weapon*) O braggart, wretch of a Brāhmaṇa, here you cease to live! Your Majesty, leave [me], leave [me], indeed I should not be warded off (*Desires to kill*)

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१ 'पापः प्रियः' ज

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः ।

कृपः—वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः । स्वबलव्य चेदमास्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वामः पन्थाः ।

अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम् ।

अयं पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्तं तावत् प्रियमपि मयास्त्रं रणमुखे ।
बलानां नाथेऽस्मि पारिकुपितभीमार्जुनभये
समुत्पन्ने राजा पियसखबलं[1] वेत्तु समरे ॥ ४५ ॥ (खड्गमुत्सृजति

कर्णः—(विहस्य ।) कुलक्रमागतमेवैतद्भवादृशां यदस्त्रपरित्यागो नाम । //

Duryodhana—Karna, son of the Preceptor, what infatuatio this which has overtaken you to-day ?

Kṛpa—Dear boy, quite another is the matter in hand [whi your vehemence is [directed] elsewhere ! So, what infatuat is this ? And [what] an untoward turn [have events take since this calamity to the proper (*sva*) army of this ro family arises from you yourselves at this time !

Aśvatthāman—Maternal uncle, can I not get [this opportuni of cutting the pride of this bitter-speaking [man], who is a b on the family of the wheel-wright ?

Kṛpa—Dear boy, indeed this is no [proper] time to oppose Chief of our armies

Aśvatthāman—Maternal uncle, if so,

As long as this sinful man does not meet his death by the arrows of his enemy, so long have I abandoned my weapon, though dear [to me], in the forefront of the battle When he is the Lord of the armies [and] when fear from the enraged Bhīma and Arjuna arises, let the King understand [how little is] the strength of his dear friend !

(*Casts off his sword*)

Karṇa—(*Laughing*) This is surely traditional in your fami this which is known as the abandonment of the weapon

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१ ' प्रियसखममुं ' ग–द.

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(नेपथ्ये ।) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य मत्संमुखीनमागतोऽसि । क्षुद्रपशो, क्वेदानीं गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्

Aśvatthāman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long because it serves no purpose

Karṇa—O fool,

As long as I wield my weapon, so long what use is there of other weapons ? Or, what weapon can accomplish that which has not been accomplished by *my* missile ? **46**

(*Behind the curtain*)

Ah, villain, [you] who perpetrated the great sin of dragging the hair and garment of Draupadī, [you] wretch of a Dhārtarāstra, indeed, after a long time you have come in front of me. [You] mean brute, where would you go now? Moreover, O you enemies of the Pāndavas, son of Rādhā [that is, Karna], Duryodhana, Saubala and others, [you] who hold bows in your hands and whose wealth consists in your pride, may you hear.

Here that Kaurava, who, beast of a man as he is, dragged the daughter of the Pāñcāla king by her hair, who removed even her garment in the presence of princes [and] elders, and the wine of the blood from whose broad chest I vowed

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१ 'मत्समुखीगतोऽसि' इ

सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवः ॥ ४७ ॥

(सर्वे आकर्णयन्ति ।)

अश्वत्थामा—(सोत्प्रासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोपहासिन्, भुजबलपरिरक्षितसकललोक, ('धृतायुध.' ३।४६ इति पठित्वा) इदं तद्रासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्रमितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । (निष्क्रान्तः ।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोण संप्रति कौरवबलमालोडयन्तौ भीमार्जुनौ राधेयेनैवंविधेनान्येन वा न शक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः

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to drink—[that Kaurava] has fallen in the trap of my arms! Let him be saved! 47

(*All listen*)

Aśvatthāman—(*Ironically*) King of the Angas, Commander of the armies, pupil of Jāmadagnya, derider of Drona, [you] who protect all the world by the strength of your arms! (*Having recited* iii 46 'As long as I wield my weapon etc') Here that has happened quite near Protect now this Duśśāsana from Bhīma!

Karṇa—Ah, what prowess has Vṛkodara even to cross the shadow of Duśśāsana, while I am alive Young Prince, fear not, fear not Here I come (*Exit*)

Aśvatthāman—Your Majesty, Lord of the Kauravas, it is not possible for the son of Rādhā, or for another of his kind, to ward off Bhīma and Arjuna, while they violently agitate the Kaurava army, now [unfortunately rendered] void of Bhīsma and Drona. Hence be yourself in person intent upon counteracting [the danger] to your brother.

Duryodhana—Ah, has the evil-souled son of Wind, or [any] other, strength [enough] to cross even the shadow of my dear brother, while I am alive with the bow in my hand? Dear

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१ 'कौरवाः' द-ग

कोऽत्र भोः । रथमुपनय । (निष्क्रान्तः ।)

(नेपथ्ये कलकलः ।)

अश्वत्थामा—(ससंभ्रमम् ।) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञाभङ्गभीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशासनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम् । अनृतमनुमतं नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।
भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(**नेपथ्ये** ।) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल्लङ्घयितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ॥ R C

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brother, fear not, fear not Halloa, who is there, who? Bring my chariot. (*Exit*)

(*An uproar behind the curtain*)

Aśvatthāman—(*In excitement*) Maternal uncle, alas, [oh] alas! Here Kiritin, apprehensive of the non-fulfilment of his brother's vow, is simultaneously attacking Duryodhana and the son of Rādhā By all means drunk is the blood of Duśśāsana by Bhīma! Indeed, I cannot bear to see this calamity befalling Duryodhana's younger brother! I would prefer [*nāma*] to allow falsehood [to creep in my conduct] Maternal uncle, a weapon! a weapon!

Falsehood is preferable to truth [in such a crisis]. Fie upon heaven. Let hell be mine The weapon, though cast off, is as [good as] not cast off for the purpose of saving Duśśāsana from Bhīma. 48

(*Desires to grasp the weapon*)

Behind the curtian [O] high-souled [man], son of Bhāradvāja, indeed it is not proper for you to transgress your truthful words which is untransgressed before.

Kṛpa—Dear boy, a voice bodiless saves you from falsehood!

अश्वत्थामा—कथमियममानुषी वाग्नानुमनुते संग्रामावतरणं मम। सर्वथा पाण्डवपक्षपातिनो देवाः। भोः, कष्टं कष्टम्।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम्।
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम्। अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव।

कृपः—गच्छाम्यहमत्र प्रतिविधातुम्। भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम्। (परिक्रम्य निष्क्रान्तौ।)

इति तृतीयोऽङ्कः

Aśvatthāman—How, this immortal speech consents not to my descent on the battlefield Verily, the gods are on the side of the Pāndavas ! Alas, oh, alas !

I have remained indifferent when even the blood of
Dussāsana was being drunk! What other good can I do to
Duryodhana in battle ? 49

Maternal uncle, we have acted unworthily owing to the influence of anger against the son of Rādhā. So, you at least (*api*,) be quickly (*tāvat*) at the side of this King

Krpa—[Here] I go to counteract this situation You also should start for just the site of the camp

(*They both walk about and go out*)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन् सूतः ।)

(सूतः ससम्भ्रमं परिक्रामति ।)

(नेपथ्ये ।) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणीकृतप्राणद्रविणसंचया नरपतयः, सस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।

सूतः—(विलोक्य ।) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिखरावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसंमर्दविषमोद्घातकृतकलकलकिङ्किणीजालमालिना रथेन शरवर्षस्ताम्भितपरचक्रपराक्रमप्रसरः प्रद्रुतमात्म-

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ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(Behind the curtain) O you princes, who have commenced this great war, which you [so] eagerly desired in the pride of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces flying away from the battlefield be stayed—[the forces] whose weapons are slipping [from their hands] through terror at the sight of Vrkodara, whose dress is disgusting (*bībhatsa*) in consequence of its being bathed in the blood of the slaughtered Duśśāsana, that remained after it was drunk.

Charioteer—(*Observing*) Here Krpa, who with a shower of arrows has stopped the progress of the valour of hostile troops and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Angas, who is attacked by Kirītin,—[his chariot] the golden pots [of water] in which are kissed by the white waving chowries, which is indicated [to be his] by the banner (*vaijayantī*) fastened at its top, which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling at [every] shock on the [ground rendered] uneven with a confused mass (*saṁmardaḥ*)

बलमाश्वासयन् कृपः किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्बलानामवलम्बनम् ।

(नेपथ्ये । कलकलान्तरम्) भो भोः, अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तयः कौरवचमूभटाः पाण्डवपक्षपातिनश्च योधाः, न भेतव्यं न भेतव्यम् । अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः
कोष्णं जीवत एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

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of thousands of the bodies of slaughtered elephants, horses and men O joy ! Support to our armies has [at last] arrived !

(*Behind the curtain after an uproar*)

O you warriors in the army of the Kauravas, whose bows, swords, javelins (*tomarah*) and *śaktis* [some kind of missiles] have dropped down through terror at our sight, and [you] warriors on the side of the Pāndavas, fear not, fear not. Here I, Bhīmasena, the middle son of Pṛthā, the slave of the Kaurava king, won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the fleshy chest of Duśśāsana, slaughtered [by me], who am rushing with impetuosity and the festive celebration of whose vow remains a little [in that I have yet to kill Duryodhana], make you all my witnesses Hear

In front of King Duryodhana, who looks upon pride as his treasure and who held a bow [in his hand], before the [very] eyes of the kinsmen of the Kurus and similarly of Karna and Śalva, I have to-day drunk the warm blood from the chest, torn open by my sharp nails, of him, while yet he was alive, who dragged the hair and garment of the wife of the Pāndavas ! 1

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१ 'मृषतः' ज, 'मिषतः' इत्यपि क्वचित् पाठः

सूतः—(श्रुत्वा । सभयम् ।) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम् । कदाचिद्दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरित परिक्रम्यावलोक्य च ।) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र[१] स्थितश्छायाचिततालवृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना[२] गतक्लमो भविष्यति महाराज । लूनकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेश रूपयित्वा ।) कः कोऽत्र भोः । (समन्तादवलोक्य ।) कथ न कश्चिदत्र परिजनः । नूनं तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसंनिवेशमेव प्रविष्टः । कष्ट भोः, कष्टम् ।

Charioteer—(*Listening In terror*) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ! Let it be [so] I shall take the chariot far away Perhaps as on Duśśāsana, [so] on him also, this savage man may perpetrate a savage deed ! (*Moving about quickly and observing*) Oh ! here is this banian tree, whose thick foliage is set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake A suitable resting place is this for heroes, exhausted with operations in the battle And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass (*chaṭā*) of Haricandana ointment, which is fragrant without any efforts [being made to render it so] and which is [moreover so] suited for [this] development, [namely, the swoon] in his condition. And this chariot, which has its banner cut, will enter the shade absolutely (*eva*) without any obstacle. (*Gesticulating entrance*) Holloa ! who is here, who ? (*Looking around*) How, is there no attendant here ? Surely, at the sight of Vṛkodara of that kind and through apprehension (*trāsaḥ*) regarding their master who is reduced to this condition, [all attendants] have entered the site of the camp itself. Alas, oh, alas !

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१ 'अत्ररथोऽयं मयोपवीजिततालवृन्तेन ' ग-ड २ 'अमुना ' इत्यस्य स्थाने 'च ' इति ग ड-पुस्तके पठतः.

दत्त्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन् हरिण एव कृतं भीमसेनेन कर्म।
दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य।) कथमद्यापि चेतनां न लभते महाराजः। भोः, कष्टम्। (निःश्वस्य।)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे।
हतसकलकुमारके कुलेऽस्मिं-
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

अक्षतस्य गदापाणेरनारूढस्य संशयम्।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

Drona could not save the king of the Sindhus from the son of Prthā, though he had promised him freedom from fear. Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena. Having fulfilled on the battle-field even the difficult-to-be-accomplished vow of the enemies, as though it were trifling, Fate, which is averse to the family of the Kurus, is not, I suppose, satisfied even with this! 2

(*Looking at the King*) How is it that His Majesty does not regain consciousness even yet? Oh, alas! (*Sighing*)

You also are looked at by Fate with his [disastrous] side-long glances, in this family, all the [other] princes in which are killed and which [consequently] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single tree (*śālah*) remaining and thus looking prominent! 3

Why, you wretched Fate, averse to the family of Bharata,

You are about to fulfil even this vow [namely to kill Duryodhana] of Bhīmasena, who is [himself] unwounded, [flourishes] his mace in his hand and is not [even so much as] exposed to [any] danger [to his life]! 4

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१ 'द्रोणेनाकृष्य पार्थाद्यमपि' म

दुर्योधनः—(शनैरुपलब्धसंज्ञः ।) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम्। वत्स दुःशासन, न भेतव्यं न भेतव्यम्। अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः।

सूतः—आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (स्वगतम् ।) मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्वं साकूतं च ।) कृतं स्यन्दनगमनकालातिपातेन।

सूतः—(सवैलक्ष्यं सकरुणं च ।) मर्षयतु मर्षयतु देवः ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव, एवमेतत् ।

दुर्योधनः—यद्येवं किमेवं भाषसे । पश्य ।

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vṛkodara strength [enough] to fulfil his vow, while *I*, Duryodhana, am alive ? Dear brother Duśśāsana, fear not, fear not Here I have arrived [1] Why charioteer, take the chariot to that very region where my dear brother Duśśāsana is

Charioteer—Long-lived one, the horses are now unable to draw your chariot, (*To himself*) and your mental chariot too.

Duryodhana—(*Getting down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive.

Duryodhana—Fie [upon you], charioteer ! What necessity is there for me of a chariot ? Indeed, I am Duryodhana, who is accustomed to move alone (*kevalam*) in collision with a crowd of enemies Therefore accompanied by only my mace, I shall descend on the field of battle.

Charioteer—Your Majesty, so is this.

Duryodhana—If so, why do you talk in this way ? See

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१ 'अ[illegible]र्य' इति सर्वेषु मुद्रितपुस्तकेषु

बालस्य मे प्रकृतिदुर्ललितस्य पापः
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।
अस्मिन्निवारयसि किं व्यवसायिनं मां
क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—(सकरुण पादयोर्निपत्य ।) एतद्विज्ञापयामि । आयुष्मन्, संपूर्णप्रातिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एवं ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन् ।) हा वत्स दुःशासन, हा मदाज्ञाविरोधितपाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकुलगजघटामृगेन्द्र, हा युवराज, क्वासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः ।)

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—(सज्ञा लब्ध्वा निश्वस्य)

[1]युक्तो यथेष्टमुपभोगसुखेषु नैव

The villain [that is, Bhīma], with his weapon uplifted, is perpetrating a villainous deed against my boy, who is naturally wayward, before my [very] eyes! Why do you prevent me who am exerting myself against him? Can you not possibly feel resentment, compassion and shame? 5

Charioteer—(*Pathetically falling at his feet*) This I submit. Long-lived one, by this time the evil-souled, accursed Vṛkodara must have returned [to his camp] after having fulfilled his vow! Therefore I say so!

Duryodhana—(*Falling on the ground all of a sudden*) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pāndavas at my command, alas,[you] who were the embodiment of heroism pure and simple, alas, [you] who were too much fondled on my lap, alas, [you] who were the lion to the herd of elephants in the form of the enemies' families, alas, young prince, where are you? Vouchsafe me a reply [to my lamentations]! (*Sighing, loses consciousness*)

Charioteer—Your Majesty, take courage, take courage

Duryodhana—(*Regaining consciousness Sighing*)

An elder brother [of yours] in vain, I did not allow you [to indulge] in the pleasures of enjoyment to your

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१ ' मुक्तो ' ग–द

त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत् कारितोऽस्यविनयं न च रक्षितोऽसि ॥ ६ ॥ (पतति ।)

सूतः—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—धिक्सूत, किमनुष्ठितं भवता ।
रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूतः—महाराज, मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहतचेतनत्वा—
न्निश्चेष्टः कृतो महाराज इत्यपहृतो मया रथः ।

दुर्योधनः—सूत, विरूपं कृतवानसि ।
तस्यैव पाण्डवपशोरनुजाद्विषो मे
क्षोदैर्गदाशनिकृतैर्न विबोधितोऽस्मि ।

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heart's content, nor indeed did I fondle you [enough] But I am, dear brother, the cause of this calamity of yours, since I made you practise immodesty [towards the Pāndavas] and I protected you not [from the effect thereof] 6
(*Falls*)

Charioteer—Long-lived one, take courage, take courage.
Duryodhana—Fie [upon you], charioteer! What have you done?

You have protected me by [making] an offering of my brother Duśśāsana, who was a [mere] child, and [as such] deserved to be protected and who always acted in accordance with my command. 7

Charioteer—Your Majesty, by the vital-piercing showers of arrows, javelins, *Śaktis* and darts (*prāsah*) [coming] from great chariot-warriors, Your Majesty was deprived of consciousness and was rendered motionless—so I took away the chariot.
Duryodhana—Charioteer, you did an improper thing.

Since I was not awakened [from my state of unconsciousness] by the bruises wrought [on my body] by the thunderbolt-like mace of that same brute of a Pāndava, the

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१ 'निश्चेतनः' ग–ज २ 'क्षोभैः' ज.

तामेव नाधिशायितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नभो विलोक्य ।) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख,

अपि नाम भवेन्मृत्युर्न च हन्ता वृकोदरः ।

सूतः—शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधनः—घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सप्रहारः सुन्दरकः ।)

सुन्दरकः—अज्जा, अवि णाम इमस्सिं उद्देसे सारहिदुइओ दिट्ठो तुम्हेहि महाराजदुज्जोहणो ण वेत्ति । (निरूप्य ।) कहं ण कोवि मन्तेदि । होदु । एदाणं बद्धपरिअराणं पुरिसाणं समूहो दीसइत्ति एत्थ गदुअ पुच्छिस्सम् । (परिक्रम्य विलोक्य च ।) कहं एदे क्खु सामिणो गाढप्पहारहदस्स घणसण्णाहजालदुब्भेज्जमुहेहिं कङ्कवदणेहि हिअआदो सल्लाइं उद्धरन्ति । ता ण क्खु एदे जाणन्ति । होदु ।

enemy of my younger brother, or since either myself or Vrkodara was not quickly made to sleep on that same bed, wet with blood, on which Duśśāsana lay! 8

(*Sighing Looking into the sky*) Why, O accursed Fate, void of compassion, averse to the family of Bharata,

Would that I met with death, but not Vrkodara [must be] my slayer! 9 a b

Charioteer—May sin be allayed, sin allayed! Your Majesty what is this?

Duryodhana—

What use have I for kingdom or victory, [now] that I have got all my brothers killed? 9 c d

(*Then enters Sundaraka wounded*)

Sundaraka—Worthy Sirs, have you possibly seen, or not in this region, His Majesty Duryodhana, with his charioteer as his [only] companion? (*Observing*) How is it that nobody speaks? Let it be. Here is seen a group of people who have girded up their loins Going here, I shall ask them (*Walking round and seeing*) How, these, indeed, are extracting arrow-heads from the heart of their master, who is struck with a deep wound, by means of pincers (*kankavadanam*), the points of which are difficult to be broken by the wire-gauze of a solid

१ 'अद्यैव' ग, 'यच्चैव' द. २ 'शरप्रहारव्रणबद्धपट्टिकालंकृतकायः' ज.
३ 'कंकवत्तेहिं (कङ्कपत्रैः)' ग-द-ज.

अण्णदो विच्चिणइस्सम् । (अग्रतोऽवलोक्य किंचित् परिक्रम्य च ।) इमे क्खु अवरे प्पहूददरा संगदा वीरमणुस्सा दीसन्ति । ता एत्थ गदुअ पुच्छिस्सम् । (उपगम्य।) हंहो, जाणह तुम्हे कस्सिं उद्देसे कुरुणाहो वट्टइत्ति । कहं एदे वि मं पेक्खिअ अहिअदरं रोअन्दि । ता ण क्खु एदे वि जाणन्ति । (दृष्ट्वा ।) हा आदिकरुणं क्खु एत्थ वट्टइ । एसा वीलमादा समलविणिहदं पुत्तअं सुणिअ रत्तंसुआणिवसणाए समग्गभूसणाए वहूए सह अणुमरदि । (सश्लाघम् ।) साहु वीरमादे, साहु । अण्णस्सिं वि जन्मन्तरे अणिहदपुत्तआ हुविस्ससि । होदु । अण्णदो पुच्छिस्सम् । (अन्यतो विलोक्य ।) अअं अवरो बहुप्पहाराणिहदकाओ अकिदुव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासणं तुलङ्गम उवालहिअ रोइदि । णूणं एदाणं एत्थ एव्व सामी वावादिदो । ता ण क्खु एदे वि जाणन्दि । होदु । अण्णदो गदुअ पुच्छिस्सम् । (सर्वतो विलोक्य ।) कहं सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो । ता कं दाणी एत्थ पुच्छिस्सम् । कं वा उवालहिस्सम् । होदु । सअं एव्व एत्थ विच्चिणइस्सम् । (परिक्रम्य ।) होदु । देव्व दाणीं उवालहिस्सम् । हहो देव्व,

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armour Therefore, surely, these do not know Well. I shall search in another place (*Looking ahead and walking about*) Here, indeed, are seen other warriors gathered together in great number Therefore, going here I shall ask (*Approaching*) Holloa, do you know in which region the Lord of the Kurus is ? How, these also cry the more at my sight! Then surely they do not know (*Observing*) Alas, indeed, an exceedingly pathetic situation is here This mother of a warrior, on hearing of her son killed in the battle, is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! Bravo, mother of a warrior, bravo! At least in another birth you will not have your son killed. Let it be. I shall inquire elsewhere. (*Looking in another direction*) Here another group of warriors, with their bodies wounded by many strokes, [but] with their wounds left just undressed, is reproaching this horse with an empty saddle and is crying. Surely, in this very place their master must have been killed. Therefore, indeed, these also do not know Well'! Going elsewhere, I shall inquire. (*Looking on all sides*) How all people, without exception (*eva*), experiencing as they are a calamity commensurate with their position, are in distress owing to the unfavourable disposition of Fate. Then whom now shall I ask here? Or whom shall I reproach? Well. I shall myself search here (*Walking round*) Let it be I shall now reproach Fate. Holloa, Fate, even the great king

एआदसाणं अक्खोहिणीणं णाहो जेट्ठो भादुसदस्स भत्ता गङ्गेअद्दोणङ्गराअसल्ल-किवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्कणाहो महा-राअदुज्जोहणो वि अण्णेसीअदि । अण्णेसीअन्तो वि ण जाणीअदि कस्सि उद्देसे वट्टइत्ति । (विचिन्त्य निःश्वस्य च ।) अह वा किं एत्थ देव्वं उवालहामि । तस्स क्खु एदं णिब्भच्छिअविउरवअणवीअस्स अवधीरिदपिदामहहिदोवदेसङ्कु-रस्स सउणिप्पोच्छाहणादिविरूढमूलस्स जदुगेहजूदविससाहिणो संभूदचिरआल-संबद्धवेरालवालस्स पञ्चालीकेसग्गहणकुसुमस्स फल परिणमदि । (अन्यतो विलोक्य ।) जहा एत्थ एसो विविहरअणप्पहासवलिदसूरकिरणप्पसूदसक्कचाव-सहस्ससंपूरिददसदिसामुहो लूणकेदुवंसो रहो दीसइ ता अहं तक्केमि अवस्सं एदिणा महाराअदुज्जोहणस्स विस्सामुद्देसेण होदव्वम् । याव निरूपेमि । (उपगम्य दृष्ट्वा निःश्वस्य च ।) कधं एआदहाण अक्खोहिणीणं णाअको भविअ महाराओ दुज्जोहणो पइदपुरिसो विअ असलाहणीए भूमीए उवविट्ठो चिट्ठदि । अध वा तस्स क्खु एदं पञ्चालीकेसग्गहकुसुमस्स फल परिणमदि । [आर्याः, अपि नामा-स्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । (निरूप्य ।) कथ न कोऽपि मन्त्रयते । भवतु । एतेषा बद्धपरिकराणा पुरुषाणा समूहो दृश्यत इति तत्र गत्वा प्रक्ष्यामि । (परिक्रम्य विलोक्य च ।) कथमेते खलु स्वामिनो गाढ-प्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तन्न खल्वेते जानन्ति । भवतु । अन्यतो विचेष्यामि । (अग्रतोऽवलोक्य किंचित् परिक्रम्य च ।) इमे खल्वपरे प्रभूततराः सगता वीरमनुष्या दृश्यन्ते । तदत्र गत्वा प्रक्ष्यामि (उपगम्य ।) हहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत इति । कथमेतेऽपि मा प्रेक्ष्याधिकतरं रुदन्ति । तन्न खल्वेतेऽपि जानन्ति । (दृष्ट्वा) हा, अतिकरुण खल्वत्र वर्तते । एषा

Duryodhana has to be searched for,–[Duryodhana] who is the lord of eleven *Akṣauhinīs*, the eldest of a hundred brothers, the master of a circle of kings, headed by the son of Gangā, Droṇa, the king of the Angas, Salya, Krap, Kṛtavarman and Aśvatthāman and the sole sovereign of the circle of the entire earth! [And] though searched for, it cannot be known in which region he is! (*Thinking and sighing*) Or rather, why should I reproach Fate in this matter? Here, indeed, is taking effect the fruit of that poisonous tree in the form of the

वीरमाता समरविनिहत पुत्रक श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया वध्वा सहानु म्रियते । (सश्लाघम्) साधु वीरमातः साधु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि । भवतु । अन्यतः प्रक्ष्यामि । (अन्यतो विलोक्य ।) अयमपरो बहुप्रहार-निहतकायोऽकृतव्रणबन्ध एव योधसमूह इम शून्यासन तुरङ्गमुपालभ्य रोदिति। नूनमेतेषामत्रैव स्वामी व्यापादितः।तन्न खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा प्रक्ष्यामि । (सर्वतो विलोक्य ।) कथ सर्व एवावस्थानुरूप व्यसनमनुभवन् भागधेय-विषमशीलतया पर्याकुलो जनः । तत्कमिदानीमत्र प्रक्ष्यामि । कं वोपालप्स्ये । भवतु । स्वयमेवात्र विचेष्यामि । (परिक्रम्य ।)भवतु ।दैवमिदानीमुपालप्स्ये । हहो दैव, एकादशानामक्षौहिणीना नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गराजशल्यकृपकृत-वर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति । (विचिन्त्य निःश्वस्य च ।) अथ वा किमत्र दैवमुपालभे । तस्य खल्विद निर्भर्त्सितविदुरवचनबीजस्याव-धीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्यूतविषशाखिनः सभूताचिरकालसबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुसुमस्य फल परिणमति। (अन्यतो विलोक्य ।) यथात्रैष विविधरत्नप्रभासवलितसूर्यकिरणप्रसूतशक्रचापसहस्र-सपूरितदशदिशामुखो लूनकेतुवशो रथो दृश्यते तदह तर्कयाम्यवश्यमेतेन महाराज-दुर्योधनस्य विश्रामोद्देशेन भवितव्यम् । यावन्निरूपयामि । (उपगम्य दृष्ट्वा निःश्वस्य

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house of lac [intended to be set on fire] and the gambling,—[the tree] of which the seed was [supplied by] the words of Vidura that were flouted, of which the sprout was [seen in] the salutary advice of the grand-father [that is, Bhisma] repudiated, of which the firmly (*vi*) planted roots were the incitement of Sakuni etc., of which the basin was the hostility created and continued for a long time and of which the flower was the seizure of the hair of Pāñcālī! (*Looking in another direction*) Since here is seen this chariot, the banner-post of which is broken and which has completely (*sam*) filled the expanse of the ten quarters with thousands of rain-bows, engendered by the rays of the sun, blended with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana. Let me just observe. (*Approaching, observing and sighing*) How, being the leader of eleven *Akṣauhiṇīs*, His Majesty Duryodhana, is sitting

च ।) कथमेकादशानामक्षौहिणीना नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवा-श्लाघनीयाया भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विद पाञ्चालीकेशग्रहकुसुमस्य फल परिणमति ।]

(उपसृत्य सूत सञ्ज्ञया पृच्छति ।)

सूतः—(दृष्ट्वा ।) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—(उपगम्य ।) जअदु जअदु महाराओ ।[जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य ।) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुसलं सरीरमेत्तकेण । [देव कुशल शरीरमात्रकेण ।]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव, ण भग्गो रहो । से मणोरहो वि । [देव, न भग्नो रथः । अस्य मनोरथोऽपि ।]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । तदलं संभ्रमेण । अशेषतो विस्पष्ट कथ्यताम् ।

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in a not-at-all-commendable place, even like an ordinary man! Or rather, this is, indeed, the fruit [developed] out of the flower in the form of the seizure of Pāñcālī's hair that is taking effect.

(*Goes near and asks the Charioteer by a sign*)

Charioteer—(*Seeing*) Oh, how, Sundaraka has arrived from the battlefield!

Sundaraka—(*Approaching*) May victory attend Your Majesty victory attend!

Duryodhana—O Sundaraka, is it well with the king of the Angas

Sundaraka—Your Majesty, well only as far as his body is concerned!

Duryodhana—What, has Kirītin killed his horses, slain his charioteer, or broken his chariot ?

Sundaraka—Your Majesty, not [merely] broken his chariot, [but] also his mental chariot !

Duryodhana—Why do you, by [such] indistinct utterances, cause distress to my heart, which is already distressed ? Therefore away with excitement. Distinctly report [all] so as to leave nothing

सुन्दरकः—जं देवो आणवेदि । देवस्स मुउडमणिप्पहावेण अवणीदा मे रणप्पहारवेअणा । (साटोप परिक्रम्य ।) सुणादु देवो । अत्थि दाणी कुमालदुस्सासणवह—[यद्देव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना । (साटोप परिक्रम्य) श्रृणोतु देवः । अस्तीदानी कुमारदुःशासनवध —] (अर्धोक्ते मुखमाच्छाद्य शङ्का नाटयति ।)

सूतः—सुन्दरक, कथय । कथितमेव दैवेन ।

दुर्योधनः—कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम् ।) कथ दुस्सासणवहो सुदो देवेण । (प्रकाशम्) सुणादु देवो । अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुडिलभिउडीभङ्गभीसणललाडवट्टेण अविण्णादसधाणमोक्खणिक्खित्तसरधारावरिसिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो ।[(स्वगतम्) कथ दुःशासनवधः श्रुतो देवेन । (प्रकाशम्।) श्रृणोतु देवः । अद्य तावत् कुमारदुःशासनवधामर्षितेन स्वामिनाङ्गराजेन कुटिलभ्रुकुटीभङ्गभीषणललाटपट्टेनाविज्ञातसधानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डवः ।]

उभौ—ततस्ततः ।

Sundaraka—As Your Majesty commands. The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown (*Walking about proudly*) May Your Majesty hear Well, now the slaughter of Prince Duśśāsana—(*With this half-said, he covers his face and gesticulates doubt*)

Charioteer—Sundaraka, go on It [namely, the slaughter of Duśśāsana] has already been reported [to His Majesty] by Fate.

Duryodhana—Proceed We have heard [it].

Sundaraka—(*To himself*) How, the slaughter of Duśśāsana is heard by His Majesty ! (*Aloud*) May Your Majesty hear. To-day in the first place my master, the king of the Angas, who was enraged at the slaughter of Prince Duśśāsana, whose broad (*patta*) forehead looked terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, sent forth with [such dexterity] that their fixing [on the bow] and discharge could not be observed, attacked that evil-conducted enemy of Duśśāsana, the middle Pāndava.

Both—Then, [what] then ?

नयोरन्योन्यसिंहनादगर्जितपिशुनं विविधपरिमुक्तप्रहरणाहतकवचसगलितज्वलनविद्यु-च्छटाभासुर गम्भीरस्तनितचापजलधर प्रसरच्छरधारासहस्रवर्षि जात समरदुर्दिनम् ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, एदस्सि अन्तरे जेट्ठस्स भादुणो परिभवसङ्किणा धणजएण वज्जणिग्घादणिग्घोसविसमरसिदधअअग्गट्ठिदमहावाणरो तुरङ्गमसवाहणवापिदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदुद्दंसणो आपूरिअपञ्चजण्णदेअदत्ततारसिदप्पडिरवभरिददसदिसामुहकुहरो धाविदो तं उद्देस रहवरो।
[ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनजयेन वज्रनिर्घातनिर्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरङ्गमसवाहनव्यापृतवासुदेवशङ्खचक्रासिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ततारसितप्रतिरवभरितदशदिशामुखकुहरो धावितस्तमुद्देश रथवरः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो भीमसेणधणजएहि अभिजुत्तं पिदरं पेक्खिअ ससंभमं विअलिअं अवधूणिअ रअणसीसअं आकण्णाकट्ठिदकठिणकोदण्डजीओ दाहिणहत्तु-

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various missiles hurled [against one another], which had clouds in the form of bows, deeply thundering, and which was raining thousands of showers in the form of arrows flitting across [the air].

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, Dhanañjaya, who became apprehensive of the humiliation of his elder brother, urged on to that region his excellent chariot, which had a great monkey [namely, Māruti] seated at the top of its banner and raising a cry as terrific as the crash of a stroke (*nirghātah*) of the thunderbolt, which could with difficulty be gazed upon owing to the four stout arms, characterised by the conch, the discus, the sword and the mace, of Vāsudeva, [who was sitting there] engaged in skilfully (*sam*) directing the horses, and which filled the hollow of the expanse of the ten quarters with the echo of the loud blast of Pāñcajanya and Devadatta that were blown

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, seeing that his father was

क्खित्तसरपुङ्खविघट्टणतुवराइदसारहीओ त देसं उवगदो कुमालविससेणो । [ततो भीमसेनधनजयाभ्यामभियुक्त पितर प्रेक्ष्य ससंभ्रम विगलितमवधूय रत्नशीर्षकमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथिकस्तं देशमुपगतः कुमारवृषसेनः ।]

दुर्योधनः—(सावष्टम्भम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विद्लिदासिलदासामलसिणिद्धपुङ्खेहिं कठिणकंकवत्तेहि किसवण्णेहि साणसिलाणिसिदसामलसल्लबन्धेहिं कुसुमिदो विअ तरू मुहुत्तएण सिलीमुहेहिं पच्छादिदो धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलताश्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यबन्धैः कुसुमित इव तरुर्मुहूर्तेन शिलीमुखैः प्रच्छादितो धनजयस्य रथवरः ।]

उभौ—(सहर्षम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्खविक्खित्तणिसिदभल्लबाणवरिसिणा धणंजएण ईसि विहसिअ भणिदम्—' अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं मह कुवि-

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attacked by Bhīma and Dhanañjaya, and shaking aside in confusion his jewelled helmet that was displaced, Prince Vrsasena, who drew the string (*jīvā*) of his mighty bow as far as the ear, and who urged on his charioteer [to drive fast] by spurring him with the forked end (*punkhah*) of an arrow taken up with his right hand, arrived at that place

Duryodhana—(*With firmness*) Then, [what] then ?

Sundaraka—And then, Your Majesty, even while arriving, that Prince Vrsasena, in a moment, completely (*pra*) enveloped the excellent chariot of Dhanañjaya with his arrows, like a tree in blossom with bees, [his arrows] whose forked ends were dark and glossy like a broken sword-blade, which had hard feathers of herons, which were dark in colour and whose dark-coloured darts were sharpened on whetstones

Both—(*With joy*) Then, [what] then ?

Sundaraka–Then, Your Majesty, Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tīkṣṇam*) discharged, smiled a little and said. ' O, you, Vrsasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry. What then for you, [yet] a [mere] child ? Therefore, go

दस्स अभिमुहं ठाडुम् । कि उण भवदो बालस्स । ता गच्छ । अवरेहि कुमारेहिं सह गडुअ आओधेहि ।' एव्वं वाअं णिसमिअ गुरुअणाहिक्खेवेण उद्दीविअकोवो-परत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविससेणेण मम्मभेदएहि परुसविसमेहि सुदिपधकिदप्पणएहिं णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहि । [ततो देव, तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा धनंजयेनेष-द्विहस्य भणितम्—'अरे रे वृषसेन, पितुरपि तावत्ते न युक्त मम कुपितस्याभिमुख स्थातुम् । कि पुनर्भवतो बालस्य । तद्गच्छ । अपरैः कुमारै. सह गत्वा युध्यस्व ।' एव वाच निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपोपरक्तमुखमण्डलविजृम्भितभृकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः ।]

दुर्योधनः—साधु वृषसेन, साधु । सुन्दरक, ततस्तत. ।

सुन्दरकः—तदो देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदंसणप्प-सरेण पत्थुदं सिक्खाबलाणुरूवं कि वि अच्चरिअम् । [ततो देव, निशितशराभिघा-तवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्दानिर्जितवज्रनिर्घातघोषेण बाण-निपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षाबलानुरूप किमप्याश्चर्यम् ।]

[away] Go and fight with other boys ' Having heard such speech Prince Vrsasena, who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [hurled] at his elder [that is, father], reproved the Gāndīva holder with vital-piercing, harsh and sharp arrows, that made love to the region of his ear, but not with foul words.

Duryodhana—Bravo, Vrsasena, bravo ! Sundaraka, then, [what] then ?

Sundaraka—Then, Your Majesty, Kirītin, in whom anger arose from the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gāndīva and who blocked the operation of sight with the falling of his arrows, commenced some mysterious marvellous feat, [well] worthy of his training and his strength

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१ ' सुदिवहकिद० (सुदिवसकृत०) ' ग–द–ज.

दुर्योधनः—(साकूतम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, त तारिसं पेक्खिअ सत्तुणो समरव्वावारचउरत्तणं अविभाविअतूणीरमुहधणुग्गुणगमणागमणसरसधाणमोक्खचडुलकरअलेण कुमालविससेणेण वि सविसेसं पत्थुदं समलकम्म । [ततो देव,तत्तादृश प्रेक्ष्य शत्रोः समरव्यापारचतुरत्वमविभावितूणीरमुखधनुर्गुणगमनागमनशरसधानमोक्षचटुलकरतलेन कुमारवृषसेनेनापि सविशेष प्रस्तुत समरकर्म ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो देव,एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणुबन्धो दोणं वि कुरुराअपण्डवबलाण 'साहु कुमालविससेण साहु 'त्ति किदकलअलो वीरलोओ अवलोइदुं पउत्तो । [ततो देव,अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः 'साधु कुमारवृषसेन साधु ' इतिकृतकलकलो वीरलोकोऽवलोकयितु प्रवृत्तः ।]

दुर्योधनः—(सविस्मयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव,अवहीरिदसअलराअधाणुक्कचक्कपराक्कमसालिणो सुदस्स तहाविहेण समलकम्मालम्भेण हरिसरोसकरुणासंकासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवडिआ सरपद्धइ भीमसेणे वाप्पपज्जाउला दिट्ठी कुमालविससेणे ।

Duryodhana—(*With emotion*) Then, [what] then ?

Sundaraka—Then, Your Majesty, having observed the enemy's skill of that kind in military operation, some special martial feat was commenced by Prince Vrsasena, whose restless hand [quickly] went to the mouth of the quiver, returned to the bow-string, aimed the arrows and discharged them, without having these its movements noticed [by others].

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, the warriors from even both the armies of the Kuru-king and the Pāndavas, abandoned their battle-activities, suspended for a time their continued hostility, gave out a cry, 'Bravo ! Prince Vrsasena' bravo ! ' and began to look on.

Duryodhana—(*With amazement*) Then, [what] then ?

Sundaraka—And then, Your Majesty, of my master, the king of the Angas, who found himself in a conflict of feelings (*sankatam*), joy, anger, compassion and apprehension, owing to

[ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिन. सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने बाष्पपर्याकुला दृष्टिः कुमारवृषसेने ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, उभअबलप्पउत्तसाहुकारामरिसिदेण गण्डिविणा तुरंगेसु सारहिं पि रहवरे धणुं पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो समं सिलीमुहासारो । [ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरंगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः ।]

दुर्योधनः—(सभयम्) ततस्ततः ।

सुन्दरकः—तदो देव, विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावारपडिसिद्धसरसंपादो मण्डलाइं विरचयिदुं पउत्तो कुमालविससेणो । [ततो देव, विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रातिषिद्धशरसपातः मण्डलानि विरचयितु प्रवृत्तः कुमारवृषसेनः]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

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the commencement of that kind of military operation by his son, who shone with a valour that defied all the princely bow-wielders, the volley (*paddhatih*) of arrows fell on Bhīmasena and the sight bedimmed with tears on Prince Vrsasena.

Duryodhana—(*With fear*) Then, [what] then ?

Sundaraka—And then, Your Majesty, the Gāndīva-holder, angered by the cries of applause proceeding from both the armies simultaneously directed a shower of arrows on [Vrsasena's] horses' on even his charioteer, on his excellent chariot, on even his bow, on even his bow-string and the white umbrella, the emblem of his royalty.

Duryodhana—(*With fear*)Then, [what] then ?

Sundaraka—Then, Your Majesty, Prince Vrsasena, whose chariot was destroyed and whose bow and its string were cut, began to trace circles, warding off the volley of arrows by means by the activity of only moving round and round.

Duryodhana—(*With apprehension*) Then, [what] then ?

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१ 'व्वावारो मण्डलाग्गेण विआरिदुं (व्यापारो मण्डलाग्रेण विचरितुं) ' ज.

सुन्दरकः—तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिअभीमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो। कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण सह आओधेदुम्। [ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनागणितभीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः। कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनजयेन सहायोधितुम्।]

उभौ—साधु वृषसेन साधु। ततस्ततः।

सुन्दरकः—तदो देव, भणिदं च कुमालेण—'रे रे तादाहिक्खेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सिं ण णिवडन्ति' त्ति भणिअ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेण गज्जिदुं पउत्तो। [ततो देव, भणितं च कुमारेण—'रे रे तताधिक्षेपमुखर मध्यमपाण्डव, मम शरास्तव शरीरमुज्झित्वान्यस्मिन्न निपतन्ति' इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितु प्रवृत्तः।]

दुर्योधनः—(सविस्मयम्)। अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि। ततस्ततः।

सुन्दरकः—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो क्कणन्तकणअकिङ्किणीजालझङ्कारवि-

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Sundaraka—Then, Your Majesty, my master, the king of the Angas, enraged at the destruction of his son's chariot, poured a shower of arrows upon Dhanañjaya, not minding [for the time] his engagement with Bhīma The Prince also, mounting on another chariot brought by the servants, began to fight with Dhanañjaya even again.

Both—Bravo, Vrsasena, bravo! Then, [what] then?

Sundaraka—Then, Your Majesty, the Prince also said, 'O you, middle Pāndava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body.' So saying and covering the body of the Pāndava in thousands of arrows, he began to roar out his loud war-cry

Duryodhana—(*With amazement*) O, the valour of the child, though [yet] in his mind not mature! Then, [what] then?

Sundaraka—And then, Your Majesty, having warded off that volley of arrows, Kirītin, whose ire was roused by the strokes of

राइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहरअणप्प-हाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमालाहिमुही। [ततश्च देव, त शरसपातं समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता रथोत्सङ्गात् क्वणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं विमुक्ता च कुमाराभिमुखी।]

दुर्योधनः—(सविषादम्।) अहह। ततस्ततः।

सुन्दरकः—तदो देव, पज्जलन्ती सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स हत्थादो ससरं धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिलं पि। हसिदं अ धणंजएण सिंहणादं विणादिदं अ विओदलेण। दुक्कलं दुक्कलं त्ति आक्कन्दिदं कुरुबलेण। [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य हस्तात् सशर धनुर्हृदयाद्वीरसुलभ उत्साहो नयनाद्बाष्पसलिलमपि। हसित च धनञ्जयेन सिंहनाद विनादित च वृकोदरेण। दुष्कर दुष्करमित्याक्रन्दित कुरुबलेन।]

दुर्योधनः—(सविषादम्।) ततस्ततः।

सुन्दरकः—तदो देव, कुमालविससेणेण आकण्णाकिट्ठणिसिदखुरप्पेण चिरं णिज्झइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिधा किदा

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the sharp arrows, took up, from a side (*utsangah*) of his chariot, a *Śakti*, resounding with the jingling of its numerous (*jālam*) tinkling bells of gold, spotless like the sky free from the obstruction of the clouds, having a sharpened, [and hence] dark and glossy point and looking dreadful and [at the same time] charming as it shone with the refulgence of its diverse jewels, and contemptuously discharged it in the direction of the Prince

Duryodhana—(*With distress*) Oh, alas! Then, [what] then ?

Sundaraka—Then, Your Majesty, at the sight of [that] blazing *Śakti*, down (*in*) dropped from the hands of the king of the Angas the bow with its arrow, from his heart the courage natural to a warrior [and] from his eyes even tears. Dhanañjaya laughed and simultaneously Vrkodara roared out a loud war-cry. The Kuru-army cried out, 'A hard lot, a hard lot!'

Duryodhana—(*With distress*) Then, [what] then ?

Sundaraka—Then, Your Majesty, Prince Vrsasena, who drew his sharp crescent-shaped arrow up to his ear, looked at [the

त्ती। [ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निध्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।]

दुर्योधनः—साधु, वृषसेन, साधु। ततस्ततः।

सुन्दरकः—तदो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरतूराणिग्घोसो । सिद्धचालणगणविमुक्ककुसुमप्पअरेण पच्छादिदं समलांगणम्। भाणिअ अ सामिणा अगराएण-' भो वीर विकोदल, असमत्तो तुह मह वि समलव्वावारो। ता अणुमण्ण मं मुहुत्तअम्। पेक्खामहे दाव वस्सस्स तुह भादुणो अ धणुव्वेदसिक्खाचउरत्तणम्। तुह वि एदं पेक्खणिज्जम् त्ति। [ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः समरतूर्यनिर्घोषः। सिद्धचारणगणविमुक्तकुसुमप्रकरेण प्रच्छादितं समराङ्गणम्। भणितं च स्वामिनाङ्गराजेन—'भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापारः। तदनुमन्यस्व मां मुहूर्तम्। प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम्। तवाप्येतत् प्रेक्षणीयम्' इति।]

दुर्योधनः—तस्ततः।

सुन्दरकः—तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदणिअवेरागु-

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Śakti] for a long time [by way of taking aim] and divided it into three parts, while yet it was on half its way, even as Siva divided the Ganges!

Duryodhana—Bravo, Vrsasena, bravo! Then, [what] then?

Sundaraka—And then, Your Majesty, at this time the blast of war-trumpets was drowned in the cry of 'Well [done],' proceeding from the warrior world, which [cry] was sweet [yet] loud (*mukhara*) The field of battle was covered over with a collection of flowers, showered down by a multitude of Siddhas and Cāranas And my master, the king of the Angas, said, 'O valiant Vrkodara, unfinished is your, and even my, battle-operation Therefore give me leave for a moment Let us just witness the skill in the knowledge of archery of my boy and your brother. Even for you it is a sight to see!'

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, even both Bhimasena and the

बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ । [ततो देव, विश्रमितायोधन-व्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ ।]

दुर्योधनः—(साभिप्रायम् ।) ततस्ततः ।

सुन्दरक.—तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्–' अरे रे दुज्जोहणप्पमुहा—[ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्–' अरे रे दुर्योधनप्रमुखाः—] (अर्धोक्ते लज्जा नाटयति ।)

दुर्योधनः—सुन्दरक कथ्यताम् । परवचनमेतत् ।

सुन्दरकः—सुणादु देवो । ' अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो, अविण-अणोकण्णधार[1] कण्ण, तुझेहि मह परोक्खं बहुहिं महारहेहिं पडिवारिअ एआई मम पुत्तओ अहिमण्णू व्वावादिदो । अहं उण तुम्हाण पेक्खन्ताणं एव्व एदं कुमालविससेणं सुमरिदव्वसेसं करोमि' त्ति भणिअ सगव्व आप्फाळिदं णेण वज्जणिग्घादघोसभीसणजीआरवं गण्डीवम् । सामिणा वि सज्जीकिदं कालपुट्ठम् । [शृणोतु देवः । ' अरे, रे दुर्योधनप्रमुखाः, कुरुबलसेनाप्रभवः अविनयनौकर्णधार कर्ण, युष्माभिर्मम परोक्ष बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः । अह पुनर्युष्माकं प्रेक्षमाणानामेवैत कुमारवृषसेन स्मर्तव्यशेष करोमि ।' इति भणित्वा

king of the Angas, became witnesses, having ceased their battle-operation and stopped for a while their continued enmity.

Duryodhana—(*Significantly*) Then, [what] then ?

Sundaraka—And then, Your Majesty, the Gāndīva-wielder, who was enraged at the splitting of his *Śakti*, said, ' O you, Duryodhana-headed—' (*This half-said, he gesticulates shyness*)

Duryodhana—Sundaraka, proceed. This [represents] the speech of another.

Sundaraka—May Your Majesty hear ' O you, masters of the powerful (*balam*) Kuru-hosts, headed by Duryodhana, [O] Karna, the helmsman of the boat of insolence, my young boy, Abhimanyu, who was alone, was surrounded and killed, in my absence, by you, great chariot-warriors, who were many. But I shall reduce to memory this Prince Vrsasena, even (*eva*) inspite of you who are looking on. So saying he proudly twanged his Gāndīva, whose string created a noise dreadful like

[1] ' अविणअणईकण्णधार (अविनयनदीकर्णधार) ' ग-क॰

सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् ।]

दुर्योधनः—(सावहित्थम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा विरइदा अङ्गराअविससेणरहकूलकसाओ दुवे बाणणदीओ । तेहि वि दुवेहिं अण्णोण्णसिणेहदंसिदसिक्खविसेसेहि अभिजुत्तो सो दुराआरो मज्झमपण्डवो । [ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेनरथकूलकषे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शिताशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाणवरिसेण तह आअरिदं पत्तिहिं जह ण णहत्तलं ण सामी ण रहो ण धरणी ण कुमालो ण केदुवसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ अ लक्खीअदि । [ततश्च देव, गाण्डीविना तारसितज्यानिर्घोषमात्रविज्ञातबाणवर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो न केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते ।]

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the crash of a stroke of the thunderbolt My master also made ready his Kālaprstha

Duryodhana—(*Concealing his feelings*) Then, [what] then ?

Sundaraka—And then, Your Majesty, the Gāndīva-wielder, who prohibited Bīmasena from commencing battle-operation, arranged two rivers of arrows, dashing against the banks in the form of the chariots of the king of the Angas and Vrsasena By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāndava

Duryodhana—Then, [what] then ?

Sundaraka—And then, Your Majesty, the Gāndīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which resembled loud thunder, performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the charioteer, not the horses, not the quarters and not the warrior-world could be seen !

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१ 'सिणेह(स्नेह)' इत्येतन्नास्ति ज-पुस्तके।

दुर्योधनः—(सविस्मयम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेत्त एव्व अदिक्कन्ते सरवरिसे सहरिसासिहणादे पण्डवसेण्णे विमुक्काक्कन्दे कोरवबले समुत्थिदो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो त्ति । [ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे सहर्षसिंहनादे पाण्डवसैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति ।]

दुर्योधनः—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, पेक्खामि कुमाल हदसारहितुलंग लूणादवत्तचावचामरकेदुवंस सग्गप्पब्भट्ठं विअ सुलकुमाल एक्केण ज्जेव हिअअमम्मभेदिणा सिलीमुहेण भिण्णदेह रहमज्झे पल्लत्थं । [ततश्च देव, प्रेक्ष कुमार हतसारथितुरग लूनातपत्रचापचामरकेतुवंश स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्मभेदिना शिलीमुखेन भिन्नदेह रथमध्ये पर्यस्तम् ।]

दुर्योधनः—(सास्रम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन,

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Duryodhana—(*With amazement*) Then, [what] then ?

Sundaraka—And then, Your Majesty, as the shower of arrows ceased just for a moment, as the Pāndava army uttered a war-cry and as the Kaurava forces gave out a loud wail, a great uproar arose, 'Alas, Prince Vrsasena is killed, alas, [he] is killed !'

Duryodhana—(*Suppressing his tears*) Then, [what] then ?

Sundaraka—And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, his body pierced through by just one arrow that cut the vital of his heart, his charioteer and horses killed and his umbrella, bow, *chowries*, and banner-post [all] broken.

Duryodhana—(*With tears*) Alas, Prince Vrsasena ! Enough of hearing further than this. O dear boy Vrsasena, alas, [you] who were too much fondled on my lap, alas, [you] to whom fight with the mace was dear, alas, sprout of the family of Rādheya, alas, [you] of pleasant sight, alas [you] who were not [to me] diffe-

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१ 'महन्तीए वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' अ. २ 'परिट्ठिदं आअदो (परिस्थितमागतः)' अ.

हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त-
मुद्भिद्यमाननवयौवनरम्यशोभम् ।
प्राणापहारपरिवर्तितदृष्टि दृष्ट
कर्णेन तत् कथमिवाननपङ्कज ते ॥ १०

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माक पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पटान्तेन वीजयति ।)

दुर्योधनः—(लब्धसज्ञः ।) भद्र सुन्दरक, ततो वयस्येन कि प्रतिपन्नमङ्गराजेन।

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rent from Dussāsana, alas, [you] who were attached to all your elders, give me a reply [to my lamentations]

How possibly could Karna have gazed upon your lotus-like face, which had wide eyes, which was delightful as the newly-arisen moon and whose loveliness was rendered attractive by fresh youth [just] sprouting forth, when its eyes were [probably] turned up at [the time of] the passing of life? **10**

Charioteer—Long-lived one, away with the extreme vehemence of grief

Duryodhana—Charioteer, the meritorious really become subject to grief But of us,

Whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation Whence [therefore can we have] grief, whence pain? **11**

(*Faints away*)

Charioteer—May Your Majesty take courage, take courage

(*Fans him with the skirt of his garment*)

Duryodhana—(*Recovering consciousness*) Good Sundaraka, what then was done by my friend, the Anga-king?

सुन्दरकः—तदो अ देव, तधाविधस्स पुत्तस्स दसणेण संगलिदं अस्सुजादं उज्झिअ अणवेक्खिदपरप्पहरणाओएण सामिणा अभिजुत्तो धणजओ। तं अ सुदवहामरिसुद्दीविदपरक्कम विमुक्कजीविदास तह परिक्कमन्त पेक्खिअ भीमणउल-सहदेवपञ्चालप्पमुहेहि अन्तरिदो धणजअस्स रहवरो। [ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन सगलितमश्रुजातमुज्झित्वानवेक्षितपरप्रहरणाभियोगेन स्वामिनाभियुक्तो धनजयः। त च सुतवधामर्षोद्दीपितपराक्रम विमुक्तजीविताश तथा परिक्रामन्त प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनजयस्य रथवरः।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—तदो देव, सल्लेण[1] भणिदम्–' अङ्गराअ, हदतुलङ्गमो भग्गकूवरो दे रहो ण जोग्गो भीमाज्जुणेहिं सह आजुज्झिदुम् ' त्ति। तदो पडिवट्टिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो। तदो अ सामिणा सुइरं विलविअ परिअणोवणीदं अण्ण रह पेक्खिअ दीहं निस्ससिअ मइ दिट्ठी विणिक्खिविदा। सुन्दरअ, एहि त्ति भणिद अ। तदो अहं उवगदो सामिसमीवम्। तदो अवणीअ सीसट्ठाणादो पट्टिअ सरीरसगलिदेहिं सोणिअबिंदुहिं लित्तमुहं बाणं कडुअ अहिलिहिअ प्पेसिदो देवस्स संदेसो। [ततो देव, शल्येन

Sundaraka—And then, Your Majesty, having wiped off the many tears that arose (lit dropped down) at the sight of his son in that plight, my master attacked Dhanañjaya, caring not for the strokes of others' weapons And having seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desparation], thus moving about, [warriors,] headed by Bhīma, Nakula, Sahadeva and Pāñcāla, screened the excellent chariot of Dhanañjaya.

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, Śalya said, ' King of the Angas, your chariot, with its horses killed and its pole (*kūbarah*) broken, is not fit for fighting with Bhīma and Arjuna. ' Thus the chariot was changed, my master was made to alight from his [old] chariot and was in diverse ways consoled. And then, my master bewailed for a long time and having seen another chariot brought by the servants, heaved a long sigh and cast

[1] ' तदो अज्जुणचावमहप्पलअपओहरणिस्सरिदसरधारासहस्सेहि पूरिदेसु दिसामुहेसु सल्लेण भणिदो सामी अंगराओ (ततोऽर्जुनचापमहाप्रलयपयोधरनिसृतशरधारासहस्रैः पूरितेषु दिशामुखेषु शल्येण भणितः स्वाम्यङ्गराजः।) ग-घ.

भणितम्—'अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां सहायोद्धुम्' इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद्बहुप्रकारं च समाश्वासितः । ततश्च स्वामिना सुचिरं विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसगलितैः शोणितबिन्दुभिर्लिप्तमुखं बाणं कृत्वाभिलिख्य प्रेषितो देवस्य संदेशः ।] (पट्टिकामर्पयति ।)

(दुर्योधनो गृहीत्वा वाचयति ।)

यथा—'स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्गय विज्ञापयति ।

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
यत्[1]संभावित इत्यहं न च हतो दुःशासनारिर्मया
त्वं[2] दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥'

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन

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a glance at me And [he] said 'Sundaraka, come [here]' Then I went near my master Then, taking out a strip of cloth from his turban and smearing the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty (*Hands over the strip*)

(*Duryodhana takes and reads*)

Thus, 'Hail, Karna, having closely embraced by the neck His Majesty Duryodhana, for this the last time, submits from the field of battle.

'[This Karna] is versed in the operation with a number of missiles, there is no [other] man who is his equal in battle, he is more [valued] to me than even my brothers; through him the sons of Pṛthā are to be conquered'—since thus you honoured me and I did not kill the enemy of Duśśāsana, [therefore] find you a remedy for grief either by the prowess of arms or by tears' 12

Duryodhana—Friend Karna, why do you strike me here, who am [already] pained by the slaughter of a hundred brothers

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१ 'त्वत्' द्व   २ 'तम्' ज.

घट्टयासि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरक. —देव, अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणोवि पत्थेण सह समरं मग्गदि [देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समरं मार्गयते ।]

दुर्योधनः—(आवेगादासनादुत्तिष्ठन् ।) सूत रथमुपनय । सुन्दरक, त्वमपि मद्वचनात्त्वरिततरं गत्वा वयस्यमङ्गराजं प्रतिबोधय । अलमतिसाहसेन । अभिन्न एवावयोः संकल्पः । न खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्त्वा बाष्पं सह कतिपयैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्यं सुचिरमपुनर्भावि गाढोपगूढं
संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्वृतौ च ॥ १३ ॥

अथवा शोकं प्रति मया न किंचित् संदेष्टव्यम् ।

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with another arrow of [such] speech? Good Sundaraka, well, now what is the Anga-king engaged in?

Sundaraka—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again

Duryodhana—(*Getting up from his seat with vehemence*) Charioteer, bring my chariot Sundaraka, go very quickly and console my friend, the Anga-king at my words, [thus] 'Away with extreme rashness Quite identical is our determination. Not indeed are you alone desirous of giving up life But,

Having killed the Pārthas, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished a not-happening-again, mutual, close embrace for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and relieved [of our sorrow] ! **13**

Or rather, as regards grief I have no message to send

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१ 'देव अज्जवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भः पृच्छयते ।)' ज. २ 'न खलु जयाकाङ्क्षी भवानिदानीम्' ग-द. ३ नास्तीदं वाक्यं ग-द-पुस्तकयोः. ४ 'कर्णं प्रति मया किंचिन् संदेष्टव्यम्' ग

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।
त्वां बोधयामि किमहं त्वं मां सस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्तः ।)

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्वा ।) देव, ह्रेषासंवलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नून परिजनोपनीतो रथः ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविशति ।)

दुर्योधनः—(विलोक्य ।) किमिति नारूढोऽसि ।

सूतः—एष खलु तातोऽम्बा च संजयाधिष्ठितं रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—किं नाम तातोऽम्बा च संप्राप्तौ। कष्टमतिबीभत्समाचरितं दैवेन । सूत, गच्छ त्वं स्यन्दनं तूर्णमुपहर । अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

Vrsasena was not your son, Dussāsana was not my younger brother! Why do I [then] console you? [Why] should you compose me?' 14

Sundaraka—As Your Majesty commands (*Goes out*)

Duryodhana—Charioteer, bring the chariot quickly enough.

Charioteer—Your Majesty, the sound of the rims [of wheels], mingled with the neighing [of horses], is heard I therefore conclude the chariot is in all probability (*nūnam*) brought by the servants

Duryodhana—Charioteer, go, you make [it] ready.

Charioteer—As Your Majesty commands (*Going out he enters again*)

Duryodhana—(*Looking at him*) Why is it that you are not mounted?

Charioteer—Here, indeed, have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge (*adhisthita*) of Sañjaya

Duryodhana—What, I would like to know (*nāma*), have father and mother arrived? Alas, an exceedingly loathsome thing has been done by Fate! Charioteer, go you and quickly bring my chariot I shall also stay in a solitary place, avoiding meeting with [lit. being seen by] my father.

सूतः—देव, त्वदेकशेषबान्धवावेतौ। कथमिव न समाश्वासयसि।

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेयः।

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
घ्रातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च।
तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां
पार्श्वे पित्रोरहमुपगत. कि नु वक्ष्यामि ताभ्याम्॥ १५॥

तथाप्यवश्यं वन्दनीयौ गुरू।

(निष्क्रान्तौ।)

इति चतुर्थोऽङ्क·

Charioteer—Your Majesty, they [that is, your parents] have you as the one surviving kinsman. How possibly should you not console them?

Duryodhana—Charioteer, how possibly can I, whose fate is averse [to me], console them? See.

Just to-day we both went to battle after seeing our father and mother By them was I, as I bent low, smelt on the head and Dussāsana [also]! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them? 15

Yet the elders have necessarily to be offered obeisance to

(*They both go out*)

END OF ACT IV

१ 'अपगतघृणः' ज. २ 'गत्वा' ज.

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च ।)

धृतराष्ट्रः—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सिं देसे वट्टदि । [जात, यदि सत्यं जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(सकरुणम् ।) जाद, एआइ त्ति भणासि । किं णु क्खु संपदं भादुसदं से पास्से भविस्सदि । [जात, एकाकीति भणसि । किं नु खलु सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति ।]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात् ।

(उभाववतरणं नाटयतः ।)

(ततः प्रविशति सव्रीडोपविष्टो दुर्योधनः ।)

संजयः—(उपसृत्य ।) विजयतां महाराज । नन्वेष तातोऽम्बया सह प्राप्तः । किं न पश्यति महाराजः ।

ACT V

(*Then enter in a conveyance, namely, a chariot, Gāndhārī, Sañjaya and Dhṛtarāṣṭra*)

Dhṛtarāṣṭra—Dear Sañjaya, tell [me], tell [me], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying Is he alive or not ?

Gāndhārī—Child, if really my dear boy is alive, then tell [me] in which region he is

Sañjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree

Gāndhārī—(*Pathetically*) Child, you say 'alone'' Indeed, is it likely (*nu*) that a hundred brothers are at his side now ?

Sañjaya—Father, mother, slowly alight from the chariot

(*Both gesticulate alighting*)

(*Then enters Duryodhana, sitting in shame*)

Sañjaya—(*Approaching*) May victory attend Your Majesty Why, here father has arrived along with mother.

(दुर्योधनो वैलक्ष्यं नाटयति ।)

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रय ।
दूरान्निर्जितसान्त्वितान्नरपतीनालोकयल्लीलया
सह्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिङ्गतः ।)

गान्धारी—वच्छ, अदिगाढप्पहारवेअणापज्जाउलस्स अम्हेसु सण्णिहिदेसु वि ण प्पसरदि दे वाणी । [वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु सनिहितेष्वपि न प्रसरति ते वाणी ।]

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—वच्छ, जइ तुमं वि अम्हे णालवसि ता किं संपद वच्छो दुस्सासणो आलवदि अध दुम्मरिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्नालपसि तत्कि साप्रत वत्सो दु शासन आलपत्यथ दुर्मर्षणो वान्यो वा ।]

(*Duryodhana gesticulates bewilderment*)

Dhṛtarāṣṭra—

Sinful as I am, I could not make of you the inquiry, 'Dear boy, is your pain bearable?'—[of you] who, being reclined at leisure on Karna, would be gracefully looking from a distance at [hostile] kings, [first] vanquished and [then] appeased, when, after darts were taken out [of your body] by means of pincers, your armour was removed and the bandages of your wounds were tied! 1

(*Dhṛtarāṣtra and Gāndhārī, approaching gropingly, embrace him*)

Gāndhārī—Child, distressed as you are by the agonies of your extremely deep wounds, your tongue does not work, though we have arrived near!

Dhṛtarāṣṭra—Dear boy, Duryodhana, why now this silence, unresorted to before, even towards me?

Gāndhārī—Child, if even you would not talk to us, then, would dear Duśsāsana now talk, or then, Durmarsana, or another?

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१ 'निर्जितशात्रवान्' इति क्वचित्पाठः.

दुर्योधनः —

पापोऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसा तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वै.
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अल परिदेविदेण । तुम वि दाव एक्का इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिर जीव । कि मे रज्जेग जएण वा । [जात, अल परिदेवितेन । त्वमपि तावदेकोऽस्यान्वयुगलस्य मार्गोपदेशक. । तच्चिर जीव । किं मे राज्येन जयेन वा ।]

दुर्योधनः—

मात किमप्यसदृश कृपण वचस्ते
सुक्षत्रिया क्व भवती क्व च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्व नानुचिन्तयासि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana—

Sinful am I, who have witnessed the slaughter of my younger brothers without avenging it, the cause of the tears of father, and of you, [O] mother ! Why do you regard me as your son—[me] who am unworthily born in the spotless Bharata-race of yours and have become the destroyer of your sons? **2**

Gāndhārī—Child, enough of bewailing You at least are the only guide of this blind couple So live long. What care I for kingdom or victory ?

Duryodhana—

Mother, unaccountably unbecoming and undignified is [this] utterance of yours ! What an incongruity between you, an excellent Ksatriya woman, and this meekness of spirit ! [O you] who are void of parental affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way] ! **3**

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१ 'जातो ?' ज २ 'अपि' ग-द. ३ 'वेरेपा (वैरेण)' ग-द. ४ 'विकृत.' ग-द

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वायं लोकवादो वितथः 'न घटस्य कूपपतने रज्जुस्तत्रैव प्रक्षेप्तव्या' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुपकरणेन । (रोदिति ।)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य ।) वत्स, समाश्वसिहि । समाश्वासय चास्मानिमामतिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

> कुन्त्या सह युवामद्य मया निहतपुत्रया ।
> विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एदं एव्व संपदं प्पभूदं जं तुमं वि दाव एक्को णाणुसोचइदव्वो । ता जाद, प्पसीद । एसो दे सीस्सञ्जली । णिवट्टेहि समरव्वावारादो । अपच्छिमं करेहि पिदुणो वअणम् । [जात, एतदेव साम्प्रतं प्रभूतं यत्त्वमपि तावदेको नानुशोचितव्यः । तज्जात, प्रसीद । एष ते शीर्षाञ्जलिः । निवर्तस्व समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely, this is the work of grief for sons!

Sañjaya—Your Majesty, is this popular saying false—[namely] 'When a vessel has fallen in a well, the rope should not be thrown just there'?

Duryodhana—This is insufficient What is the use of the instrument in the absence of those who are to be served therewith?

Dhṛtarāṣṭra—(*Embracing Duryodhana*) Dear boy, take courage. And offer consolation to us and to this extremely miserable mother [of yours]

Duryodhana—Father, difficult to attain is consolation for you now But,

> Do you both keep on bewailing for your sons, shining even in sorrow, in company with Kuntī, whose sons will be killed by me to-day! 4

Gāndhārī—This itself is much at present that you alone at least are not to be mourned for. Therefore, dear, be pleased. Here I fold my hands on my head for you. Desist from battle-operation. Act up according to the last words of your father.

धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्बाया मम च निहताशेषबन्धुवर्गस्य । पश्य ।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीत जगत् फाल्गुनात् ।
वत्सानां निधनेन मे त्वयि रिपु. शेषप्रतिज्ञोऽधुना
मौनं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्य किं मया कर्तव्यम् ।

गान्धारी—जाद, ज पिदा दे विउरो वा भणादि । [जात यत् पिता ते विदुरो वा भणति ।]

संजयः—देव, एवमिदम् ।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति ।

संजयः—देव यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम् ।

दुर्योधन—(सक्रोधम्[1] ।) शृणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान् प्रति प्रतिरूपमुपदेशम् ।

Dhrtarāstra—Dear boy, listen to the words of your mother and of me, who have the group of all my kinsmen killed See

Those [famous] Drona and Bhīsma, [depending] on whose strength the enemies [lit the co-parceners] were not cared for, are killed The world trembled before Phālguna, as he butchered Karna's son in his [very] presence. Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone]! Give up your pride towards the enemies, dear boy, and save these your blind parents. 5

Duryodhana—Turning back from the battle-field, what should be done by me?

Gāndhārī—Dear, what your father, or Vidura, would say.

Sañjaya—Your Majesty, so is this

Duryodhana—Sañjaya, should advice be offered even now?

Sañjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise

Duryodhana—(*With anger*) Let us just hear from you yourself, who [profess to be] wise, an advice suitable for us.

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१ 'क्रोध' ग

धृतराष्ट्रः—वत्स युक्तवादिनि संजये किमत्र क्रोधेन। यदि प्रकृतिमापद्यते तदहमेव भवन्त ब्रवीमि।

दुर्योधनः—कथयतु तातः।

धृतराष्ट्रः–वत्स, किं विस्तरेण। सधत्तां भवानिदानीमपि युधिष्ठिरमीप्सितपणबन्धेन।

दुर्योधनः—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन संजयश्च काममेव ब्रवीतु। युष्माकमप्येव व्यामोह। अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः। अन्यच्च तात, अस्खलितभ्रातृशतोऽह यदा तदानवधीरितवासुदेवसामोपन्यासः। संप्रति हि दृष्टपितामहाचार्यानुजराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडावहम-सुखावसानं च कथमिव करिष्यति दुर्योधन· सह पाण्डवैः संधिम्। अन्यच्च नयवेदिन् संजय,

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Dhṛtarāṣṭra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking reasonably If you would recover your natural state [of mind], then I would myself address [something] to you

Duryodhana—Let my father say

Dhṛtarāṣṭra—Dear boy, what is the use of prolixity? Even now you should make peace with Yudhisthira by offering (*bandhah*) him the desired terms

Duryodhana—Father, I can understand (*kāmam*) mother saying in this way through helplessness [brought on] by affection for her son, and Sañjaya through [sheer] childishness [But] such infatuation [should overcome] even you! Or rather, the anguish arising from the death of your sons prevails [in your case]. Moreover, father, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva Now, indeed, how possibly (*iva*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a mulitude of princes, make, out of affection for merely his body, peace with the Pāndavas—[a peace] which would bring [only] shame to a man of lofty spirits and which would end in misery? Moreover, [O] Sañjaya, [you] who [profess to] know politics.

How, indeed, can princes make peace with their enemies, who are losing? At present I am bereft of Duśśāsana [and

हीयमानान् किल रिपून् नृपाः संदधते कथम् ।
दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एवं गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिरः। अन्यच्च सर्वं दैवापकृष्टं मन्यते युधिष्ठिरः।

दुर्योधनः—कथमिव ।

धृतराष्ट्रः—वत्स, श्रूयतां प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुच्छलत्वात् संग्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्जः संधातुम् ।

संजयः—एवमिदम् ।

गान्धारी—जाद, उपपत्तिजुत्तं पडिवज्जस्स पिदुणो वअणम् । [जात, उपपत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम्]

दुर्योधनः—तात, अम्ब, संजय,

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am therefore the losing party] and the Pāndava is accompanied by his brothers [and as such, therefore, is not likely to listen to our overtures of peace] ! 6

Dhṛtarāṣṭra—Even under these circumstances there is nothing which Yudhisthira would not do at my request Moreover, Yudhisthira looks upon everything as being in the clutches of Fate.

Duryodhana—How possibly ?

Dhṛtarāṣṭra—Dear boy, hear the vow of Yudhisthira viz 'I shall not sustain life on the death of even one younger brother' Owing to war abounding in many treacherous practices, he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you

Sañjaya—So this is

Gāndhārī—Dear, accept the words of your father, which are full of reason.

Duryodhana—Father, mother, Sañjaya,

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१ 'हीयमानाः किल रिपोर्नृपाः संदधते परान् । दुःशासने हतेऽहीना सानुजाः पाण्डवाः कथम् ॥' अ. २ 'सर्वमेवापकृतं नानुमन्यते' अ.

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्
भ्रातॄणां निहते शते विषहते दुर्योधनो जीवितुम् ।
त दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना
भीमं दिक्षु न विक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, मदङ्कदुल्ललिद, हा जुअराअ, अस्सुदपुव्वा क्खु कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्खसदं प्पसूदा ण उण सुदसदम् । [हा जात दुःशासन, हा मदङ्कदुर्ललित, हा युवराज, अश्रुतपूर्वा खलु कस्यापि लोके ईदृशी विपत्तिः । हा वीरशतप्रसविनी हतगान्धारी दुःखशतं प्रसूता न पुनः सुतशतम् ।]

(सर्वे रुदन्ति ।)

संजयः—(बाष्पमुत्सृज्य ।) तात, अम्ब प्रतिबोधयितु महाराजमिमां भूमिं युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविताालम्बनेयं तपस्विनी गान्धारी कमवलम्बता शरणमहं च ।

The Pārtha has vowed death in the absence of even one younger brother [and] Duryodhana agrees to live, when his hundred brothers are [all] slain! Shall I not throw in [all] directions Bhīma, the enemy, that devourer of Dussāsana's blood, mangled with the tip of my mace? Shall I make peace in an undignified way? 7

Gāndhārī—O darling Dussāsana, O [you] so much fondled on my lap, O young prince, such destruction indeed has never been heard before in the world in the case of any one! Alas! Gāndhārī, giving birth to a hundred heroes, has [really] given birth to a hundred griefs, but not a hundred sons.

(*All weep*)

Sañjaya—(*Having shed tears*) Father, mother, you two have come to this region in order to console His Majesty! So you should first compose yourselves at least.

Dhṛtarāṣṭra—Dear boy, Duryodhana, when Fate is thus adverse [to us], and you are not giving up natural pride towards the enemies, whom is poor Gāndhārī, who possesses you as the sole surviving support of her life, to resort to as protector, and [also]

दुर्योधन.—श्रूयतां यत प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरस्कृतविद्विषः
प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।
अभिमुखमरीन् घ्नतः संख्ये हताः शतमात्मजा
वहतु सगरेणोढा तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुलङ्घित. क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः ।)

गान्धारी—(आकर्ण्य । सभयम् ।) जाद, कहिं एद हाहाकारमिस्सं तूररसिदं सुणीअदि । [जात, कुत्रैतत् हाहाकारमिश्र तूर्तरसित श्रूयते ।]

संजयः—अम्ब, भूमिरियमेवंविधानां भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

Duryodhana—Hear what is fit to be done at present

Your hundred sons, who had subjugated the world, who enjoyed sovereignty and despised their enemies and who were worshipped by thousands of crests of kings bending down their heads, have been killed in the war, while [themselves] killing their enemies face to face [So] let father in company with mother bear the [same] yoke that was borne by Sagara [1] **8**

But the contrary of this happening, the king's duty as a Ksatriya will have been transgressed

(*A great uproar behind the curtain*)

Gāndhārī—(*Listening With terror*) Where is this blast of trumpets, mingled with cries of woe, heard?

Sañjaya—Mother, this is a proper place for great uproars of such kind and [as such] it is calculated to inspire timid people with distress.

Dhṛtarāṣṭra—Dear Sañjaya, let [it] be ascertained. Indeed, exceedingly frightful is [this] far-spreading cry of woe. The cause of this must be great

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१ ' क्रुद्धान् घ्नन्तो ' ज. २ ' अभूमिरियमेवंविधानां भीरुजनानाम् ' म क्ट.

दुर्योधनः—तात, प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदपरमपि किंचिदत्याहितं न श्रावयति तावद्देवाज्ञापय मा सङ्ग्रामावतरणाय ।

गान्धारी—जाद, मुहुत्तअ दाव म मन्दभाइणी समस्सासेहि । [जात, मुहूर्तं तावन्मा मन्दभागिनी समाश्वासय ।]

धृतराष्ट्रः—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातोपायश्चिन्त्यताम् ।

दुर्योधनः—

प्रत्यक्षं हतबान्धवा मम परे हन्तुं न योग्या रहः
किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे ।

गान्धारी—जाद, एआई तुमम् । को दे सहाअत्तणं करिस्सदि । [जात, एकाकी त्वम् । कस्ते साहाय्यं करिष्यति ।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरय.
साह्यं केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

Duryodhana—Father, be pleased. Our Fate has really turned its face away [from us] While it does not make us hear of some other great calamity also, order me to descend on the battle-field

Gāndhārī—Dear, at least for a moment console me, who am [so] unfortunate

Dhṛtarāṣṭra—Dear boy, even though you have formed your determination to [continue] the battle, yet let a means of striking the enemy covertly be devised

Duryodhana—

It is not proper for me to kill in secret the enemies who have killed our kinsmen in my presence. What is the use of doing that which, like their work, is not openly done in the battle. 9 a b

Gāndhārī—Dear, you are alone Who would render you help?

Duryodhana—

Alone I have been the cause of the death of your sons! Mother, how many are the enemies? Only let Fate come to [my] assistance and [now] the earth [will be] void of the Pāṇḍavas! 9 c d

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०१ 'प्रत्य' न परान् हन्तुं रहो मे 'क्षमः' अ २ 'साम्यं केवलमेतु' अ; 'शौम्यं०' म.

(नेपथ्ये । कलकलानन्तरम् ।) भो भो योधाः, निवेद्यन्तु भवन्तः कौरवेश्वराय, इद महत् कदन प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः कालानुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरश्मिरङ्कितततनुः पार्थाङ्कितैर्मार्गणै-
र्वाहैः स्यन्दनवर्त्मना परिचयादाकृष्यमाणः शनैः ।
वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां
शून्येनैव रथेन याति शिबिरं शल्यः कुरुञ्शल्ययन् ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्) आ., केनेदमविस्पष्टमशनिपातदारुणमुद्घोषितम् । कः कोऽत्र भोः ।

(प्रविश्य सम्भ्रान्तः ।) **सूतः**—हा, हताः स्मः । (आत्मान पातयति ।)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूत.—आयुष्मन्, किमन्यत् ।

(*Behind the curtain After an uproar*)O you warriors, may you tell [this] to the lord of the Kauravas Here a great slaughter has begun Enough of your shrinking from hearing an unpleasant [news] For you must now employ a remedy, which is proper for the occasion So, indeed,

Casting off whip and reins,his body bespotted with arrows marked with [the name of] Pārtha,slowly drawn along by the horses owing to their acquaintance with the chariot-paths and communicating to those that are asking the news of the lord of the Angas with tears from his eyes, Salya is proceeding to the camp with a vacant chariot, [thus] piercing [the heart of] the Kurus[1] 10

Duryodhana—(*Listening With apprehension*) Ah, by whom was this proclamation made, indistinct and dreadful like the fall of a thunderbolt? Holloa, who is here, who?

(*Entering confused*) **Charioteer**—Alas, we are undone (*Throws himself down*)

Duryodhana—Oh, tell

Dhṛtarāṣṭra and Sañjaya—Let it be told, let it be told,

Charioteer—Long-lived one, what else?

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१ 'कम्पयन्' ग-द

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।
शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)

गान्धारी—जाद, समस्सस समस्सस । [जात, समाश्वसिहि समाश्वसिहि ।]

संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्ट कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
पुत्रस्य[1] मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः
शोच्या दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

Here the concourse of the people is made to faint away by Śalya, while entering, as by a dart finding its way [in the body]—[Śalya] who is mounted on the vacant chariot of Karna, as on a vain desire ! 11

Duryodhana—Alas, friend Karna ! (*Faints away*)

Gāndhārī—Child, take courage, take courage.

Sañjaya—May Your Majesty take courage, take courage.

Dhṛtarāṣṭra—Alas, oh, alas !

Here is slain even that Rādheya, the dear friend of my son, who was our support when Bhīsma and Drona were killed. 12

Dear boy, take courage, take courage. I say (*nanu*), O accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is completely destroyed, I have, indeed, been rendered hopeless by you 13

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१ 'वत्सस्य च सुहृच्छूरो' ज

वत्स दुर्योधन, समाश्वसिहि समाश्वसिहि । समाश्वासय तपस्विनीं मातरं च ।

दुर्योधनः—(लब्धसंज्ञः ।)

आयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।
सततावियुक्तमकृताप्रियं प्रिय
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागतः ।) (सर्वे समाश्वासयन्ति ।)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्स
दुःशासन तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे कुलस्य ॥ १६ ॥

Dear boy, Duryodhana, take courage, take courage And give courage to your poor mother

Duryodhana—(*Recovering consciousness*)

O Karna, vouchsafe to me a speech, causing delight to the ear, [thus] pouring on me as it were lasting joy [O you] who were [so] fond of Vrsasena, you are going away, leaving me, who was always unseparated [from you] and who did [you] no unpleasant thing [1] 14

(*Faints away again*) (*All console him*)

Duryodhana—

That lord of the Angas, who was dearer to me than my life, having been killed, I feel ashamed even to breathe Why talk of consolation, father ? 15

Moreover,

I bewail not now for that dear boy Dussāsana, killed by the enemy, though he deserves to be mourned for ; not also for the collection of my kinsmen But I shall work the destruction in battle of the family of him who perpetrated on Karna the evil deed, [so] exceedingly painful to hear 16

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१ 'कृतं न कर्णे कर्णस्य तस्य निधने निधनं कुलस्य' ज

गान्धारी—जाद, सिढिलेहि दाव क्खणमेत्तं बाप्पमोक्खम् । [जात, शिथिलय तावत् क्षणमात्र बाष्पमोक्षम् ।]

धृतराष्ट्र —वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधन.—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरण कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एव किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहत किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभित. शोकसागर. ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

Gāndhārī—Child, just slacken for only a moment the flow of tears

Dhṛtarāṣṭra—Dear boy, wipe off your tears for only a moment

Duryodhana—

He was not prevented by anybody while he was giving up his life for my sake Why are [then] the tears of me, who am weeping in a helpless way, warded off? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated?

Charioteer—Long-lived one, thus, I hear, the people say.

While the wheel [of his chariot] was sunk in earth, he was killed, it is said, by the arrows, of that son of Indra [that is, Arjuna], who possesses the discus-armed [Krsna] for his charioteer and who is [the veritable] Death to our army 18

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karna's face, is [now] being drunk up by the fire arising from my anger, as by the submarine (*vāḍava*) fire 19

तात, अम्ब, प्रसीदतम् ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।
समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य रुदन् ।)

भवति तनय सत्यं संशयः साहसेषु
द्रवति हृदयमेतद्भीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड
छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदरेण समं समरं मग्गासि । [जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे ।]

दुर्योधनः—तिष्ठतु तावद्वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेन्दुः ।
पुत्रस्तवाम्ब तव तात नयैकशिष्यः
कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

Father, mother, be pleased

This unbearable fire, born of grief, is burning me The calamity being common [in both cases], war with its uncertainty is preferable to me **20**

Dhṛtarāṣṭra—(*Having embraced Duryodhana Weeping*)

Indeed, my boy, there *is* uncertainty in adventures This my heart melts, when I conceive to myself the terrible Bhīma [O you] well-known for your pride, your action is not skilful in treachery, [but] the enemies' [method of] warfare abounds in deception! Alas, I am undone! **21**

Gāndhārī—Dear boy, do you seek battle with that very Vṛkodara, who has been Death to my hundred sons ?

Duryodhana—Let alone Vṛkodara for a while.

Let my arrows at once fall on that sinful one who killed Karna, the cherished desire of my heart, the sandal juice to all my limbs, the spotless moon to my eyes, a son to you, [O] mother, and the principal disciple of yours in politics, [O] father! **22**

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१ 'वरं संशयितु रणे' ग-द २ 'लक्ष्मीं साहसेष्वीदृशेषु' ज

सूत, अलमिदानी कालातिपातेन । सज्ज मे रथमुपाहर । भयं चेत पाण्डवेभ्यस्तिष्ठ। गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यथा सभावितेन । अयमहमागत एव । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमय ते व्यवसायस्तत्सं-निहितेषु वीरेषु सेनापति. कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारीः—जाद, कदरो उण सो जस्सि आस ओलम्बिस्सम् । [जात, कतरः पुनः स यस्मिन्नाशामवलम्बिष्ये ।]

धृतराष्ट्रः—किं वा शल्य उत वाश्वत्थामा ।

संजयः—हा[1] कष्टम् ।

'गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।
आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

दुर्योधनः—किं वा शल्येनोत वाश्वत्थाम्ना ।

Charioteer, enough of wasting time now Bring my chariot made ready. If you feel fear from the Pāndavas, [then] stay. With just the mace only as my help, I descend on the field of battle

Charioteer—Think not of me otherwise [than in my real character] Just here I come (Goes out)

Dhṛtarāṣṭra—Dear boy, Duryodhana, if this your determination to burn us is quite firm, then let somebody be installed Commander of the armies from among the warriors present.

Duryodhana—Why, one is already installed!

Gāndhārī—Child, which again is he on whom I shall hang my hope?

Dhṛtarāṣṭra—Is he Śalya or Asvatthāman?

Sañjaya—Oh, Alas!

Bhīsma having passed away, Drona having been killed and Karna knocked down, strong is the hope, [O] king, [that] Śalya will conquer the Pāndavas! 23

Duryodhana—What is the use of Śalya or Aśvatthāman?

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१ न दृग्पथमायाति संजयभाषणमिदं ग-द-पुस्तकयोः

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।
अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥ २४ ॥

(नेपथ्ये । [1]कलकलानन्तरम् ।) भो भोः कौरवबलप्रधानयोधाः, अलमस्मानवलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधनस्तिष्ठतीति ।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य सम्भ्रान्तः) सूतः—आयुष्मन्

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वे—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम् ।) जाद, की एत्थ पडिपज्जिदव्वं । [जात किमत्र प्रतिपत्तव्यम्]

दुर्योधनः—ननु संनिहितैवेयं गदा ।

Here my own self, either securing [for me] an embrace with Karna, or depriving Pārtha of his life, [has been already installed] with the waters of tears, ceaseless in their flow ! **24**

(*After an uproar behind the curtain*)

O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight May you tell [us] in which region Suyodhana is staying

(*All listen with confusion*)

(*Entering confused*) **Charioteer**—Long-lived one !

Two have arrived, driving in the same chariot and inquiring after you here and there— **25 a b**

All—Who and who ?

Charioteer—

That enemy of Karna and that ferocious Vrkodara of wolfish deeds ! **25 c d**

Gāndhārī—(*With fear*) Child, what is to be done here ?

Duryodhana—Why, here is the mace just near !

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1 ‘ कलकलं कृत्वा ’ ग–द–ज.

गान्धारी—हा हदाह्मि मन्दभाइणी । [हा हतास्मि मन्दभागिनी ।].
दुर्योधन.—अम्ब अलमिदानी कार्पण्येन । सजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।
धृतराष्ट्र.—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।
दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततः प्रविशतो भीमार्जुनौ ।)

भीमः—भो भोः सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति भवन्तः । अलमावयोः शङ्कया ।

> कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी
> कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासा. ।
> राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
> क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः॥ २६॥

Gāndhārī—Alas, I am undone, unfortunate as I am.
Duryodhana—Mother, away now with meekness Sañjaya, start for the camp, placing my parents on the chariot The persons, who are to drive away our grief, have arrived
Dhṛtarāṣṭra—Dear boy, wait for one moment till I find out their purpose
Duryodhana—What is the use of this being known ?

(*Then enter Bhīma and Arjuna*)

Bhīma—Oh you, dependents of Suyodhana, why it is that you are moving away in a disorderly fashion through confusion? Away with fear from us.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for moving away the garment and hair of Krsnā, [he] of whom the Pāndavas were [once] slaves, the king, the eldest of the hundred brothers [namely,] Duśśāsana and others and the friend of the Anga-king ? [Do] tell [us] We have not come to see him in anger **26**

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१ अस्मात् पर ' कथयत तावदिदमावयोरागमनं स्वामिनस्तस्य कुरुपतेः ' इत्यधिक वाक्य पठति ज-पुस्तकम् २ ' अभिमानी ' ग-इ.

धृतराष्ट्रः—संजय, दारुणः खलूपक्षेप पापस्य ।
संजयः—तात, कर्मणा कृतनिःशेषविप्रिया. सम्प्रति वाचा व्यवस्यन्ति ।
दुर्योधनः—सूत, कथय गत्वोभयोरय तिष्ठतीति ।
सूतः—यथाज्ञापयति देवः । (तावुपसृत्य ।) ननु भो वृकोदरार्जुनौ, एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।
अर्जुनः—आर्य, प्रसीद । न युक्त पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम् । तद्गच्छावः ।
भीमः—मूढ, अनुल्लङ्घनीय. सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम् (उपसृत्य ।) संजय, पित्रोर्नमस्कृति श्रावय । अथवा तिष्ठ । स्वय विश्राव्य नामकर्मणी वन्दनीया गुरवः । (रथादवतरतः ।)
अर्जुनः—(उपगम्य ।) तात, अम्ब,

सकलरिपुजयाशा तत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः ।

Dhṛtarāṣṭra—Terrible indeed is the declaration of the villain !
Sañjaya—Father, having done every [possible] injury by their deed, they are now operating with their tongue.
Duryodhana—Charioteer, go and tell them both, 'Here is [Duryodhana]'
Charioteer—As Your Majesty commands (*Approaching them*) I say (*nāma*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother
Arjuna—Noble brother, be pleased It is not proper greatly to distress again, by our sight, the parents [already] afflicted with grief for their sons Therefore, let us go
Bhīma—Fool, [rules of] good conduct must not be transgressed It is not proper to go away without saluting the elders (*Approaching*) Sañjaya, convey our salutation to the parents Or rather, stay After personally announcing one's name and deed should the elders be saluted (*They both get down from the chariot*)
Arjuna—(*Approaching*) Father ! mother !

On whom was fixed the hope of victory over all enemies by your sons, who in his pride defied the world as though it

रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मध्यम:[1] पाण्डवोऽयम् ॥ २७ ॥

भीम:—

चूर्णिताशेषकौरव्य: क्षीबो दु:शासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्र.—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवल सपत्नामपकृतम् । यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीरा: । तत् किमेव विकत्थनाभिरस्मानुद्वेजयसि ।

भीम:—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वधू: पाण्डवाना नृपैर्यै:
सर्वे ते क्रोधवह्नौ कृ[3]शशलभकुलावज्ञया येन दग्धा: ।
एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पात्
पुत्रै: पौत्रैश्च[2] कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

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were a straw—of that son of Rādhā the killer at the head of battle, this middle Pāndava, is offering his salutations to you, [O] parents! **27**

Bhīma—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated with the blood of Duśśāsana and who will [shortly] break the thighs of Suyodhana. **28**

Dhṛtarāṣṭra—Wicked-souled Vṛkodara, this injury to enemies has not been done only by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes conquered and slain. Then, why do you afflict us by such boastings?

Bhīma—Father, enough of anger.

Since (*yena*) all those princes, who dragged by the hair, in your assembly, Kṛṣṇā, the wife of the Pāndavas, have been burnt down in the fire of my anger with the contempt to be shown to a brood of insignificant moths—for this reason I am reporting [my deeds to you, and] not, indeed, by way of boasting of my strength of arms, nor out of pride. You yourself, father, were the witness when the exceedingly great deed was performed by your sons and grandsons! **29**

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१ 'फाल्गुन:' म. २ 'पुर:' ज. ३ 'कृत' म-ज..

दुर्योधनः—अरे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आ दुरात्मन् एष न भवसि । (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वोपवेशयति । भीमः क्रोधं नाटयति ।)

अर्जुनः—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

Duryodhana—O you, son of Wind, why do you thus boast of your detestable deed in the presence of the old king? Moreover,

The wife of you [namely, Bhīma], of you, [O] brute [that is, Arjuna], of that king [that is, Yudhisthira], or of those two [that is, Nakula and Sahadeva], was as being [my] slave [won] at gambling, dragged by the hair before the eyes of princes at the command of me, the lord of the world. In this formation (*anubandhah*) of hostility, say, what injury has been done by the kings, who are killed? [Do you entertain] pride even without conquering me, whose pride is great in [the possession of] the riches in the form of the excessive prowess of my arms? **30**

Ah, wicked-souled one, here you cease to exist. (*Getting up in anger desires to strike [at Bhīma] Dhrtarāstra holds him and makes him sit. Bhīma gesticulates anger*)

Arjuna—Noble brother, be pleased What is the use of entertaining anger towards him?

This miserable man, who has his hundred brothers killed, is doing injury by speech, being unable [to do so] by action. What pain [can he give us] by his ravings? **31**

Bhīma—O you blot on the family of Bharata!

अत्रैव किं न विशसेयमहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुर्न कुरुते यदि मद्गदाग्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि ।
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत्तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकत्थना-प्रगल्भः । किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे ।
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

Should I not slaughter you even here, that you might follow Dussāsana, [O you] who talk [such] bitter things, if [this] elderly person [namely, Dhrtarāstra] were not to put an obstacle in the way of your body having its bones shattered with a crash by the knob of my mace 32

Moreover, fool,

That you were made to give vent to your sorrow, like a woman, by means of your tears, and that you were made the witness to the tearing of your brother's chest—this was the reason why you, an unworthy king, were [allowed] to live [so long], when Bhīmasena, the elephant to the lotus-pond of your family, was enraged. 33

Duryodhana—Villain, wretch of the family of Bharata, brute of a Pāndava, I am not audacious [enough] to boast like you But,

Before long your kinsmen will see you lying [dead] on the battle-field and possessing a frightful decoration in the form of the series of your chest-bones fractured by my mace! 34

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१ 'गुरू न कुरुतः' दृ. २ 'मत्कराग्र॰' ज.

भीमः—(विहस्य ।) यद्येवं नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः
क्रूरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते ।
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्र
स्त्यानेनार्द्रेण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

(नेपथ्ये ।) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्तपरशुरामाभिरामयशाः प्रतापतापितदिङ्मण्डलस्थापितस्वजनः श्रीमानजातशत्रुर्देवो युधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

(पुनर्नेपथ्ये ।) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद्देहभारा-
नश्रून्मिश्रं कथंचिद्ददतु जलममी बान्धवा बान्धवेभ्यः ।

Bhīma—(*Smiling*) If so, you are not [at all] to be disbelieved ! Yet I shall tell you what is [to happen] just in the near future.

Planting my foot on your head to-morrow in the morning, inspite of [all] people looking on—[of you] whose thighs shall have been pulverised by the strokes of the massive mace whirled round by my brawny arms—I shall myself enjoy the dreadful decoration [namely,] being smeared [all over] up to the [very] tips of my nails, with the coagulated and wet sandal ointment in the form of the blood oozing from the mangled [bodies of the entire] group of brothers headed by you ! **35**

(*Behind the curtain*) O you Bhīma and Arjuna, here, indeed, His Majesty, the glorious foeless Yudhisthira commands [you]—[Yudhisthira] the entire circle of whose enemies is killed, who has made his own the attractive glory of Parasurāma and who has appointed his own men in the [whole] group of quarters brought under sway by his prowess

Both—What does our noble brother command ?

(*Again behind the curtain*) Let the related people consign to the fire the heaps of the bodies of those that are slain at the head of the battle Let these kinsmen somehow offer to their [dead] kinsmen the [funeral] water, mixed with their tears Let [poeple] search for the bodies of their relatives, torn by vultures and herons, in the thick mass of

मार्गन्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-
रस्तं भास्वान् प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यार्यः (निष्क्रान्तौ ।)

(नेपथ्ये ।) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, क्वेदानीं गम्यते ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद्वन इव भवतां शूरशून्ये रणेऽस्मिन् ।
स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेतः
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य सहर्षम् ।) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रोधपावकः पितुरपि समधिकबलः शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्तः । तत्प्रत्युपगमनेन तावदयं संभाव्यतां वीरः ।

गान्धारी—जाद, पच्चुग्गच्छ एदं महाभाअम् । [जात, प्रत्युद्गच्छैनं महाभागम् ।]

दुर्योधनः—तात, अम्ब, किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण ।

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the people killed Here the sun has set along with our enemies. Let the forces be withdrawn. 36

Both—As our noble brother commands (*Both go out*)

(*Behind the curtain*) O you, Arjuna, Arjuna, shining with your arms that draw the Gāndīva bow, where can you go now?

This bow, capable of conquering you, had been these days abandoned [by me] through resentment at Karna; [and therefore] on this battle-field, [thus left] void of heroes, your valour waxed magnificent, as in a wilderness. Remembering the [outrageous] touch on the head of my father, who had renounced his weapon, [though] unconquered, here have I arrived, the son of Drona, the fire of world-destruction to the Pāndavas and the devourer of the army of the son of Drupada. 37

Dhṛtarāṣṭra—(*Listening With joy*) Dear boy Duryodhana, here has arrived Aśvatthāman, the fire of whose anger is highly (*ud*) enkindled by the insult of Drona's slaughter, who is of prowess greater even than his father's, who has had good training and who resembles a god. So, let this warrior be honoured at least by rising up to receive him.

Gāndhārī—Child, rise up to receive this illustrious man.

Duryodhana—Father, mother, what have I to do with this [man], wh ohoped for the death of the king of the Angas and

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

(प्रविश्य।) **अश्वत्थामा**—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय।) गुरुपुत्र, इत आस्यताम् । (उपवेशयति ।)

अश्वत्थामा—राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु यत्तदुक्त्वा
यत् सङ्गरेषु विहितं विदितं त्वया तत् ।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

दुर्योधनः—(साभ्यसूयम् ।) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।
ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

अश्वत्थामा—(स्वगतम् ।) कथमद्यापि स एव कर्णपक्षपातः । अस्मासु च परिभवः । (प्रकाशम् ।) राजन् कौरवेश्वर, एवं भवतु । (निष्क्रान्तः ।)

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who [therefore] possesses in vain the burden of his youth, weapon and strength.

Dhṛtarāṣṭra—Dear boy, indeed, it behoves you not at this time to create disaffection among [men] of valour of this kind even by so much as a word.

(*Entering*) **Aśvatthāman**—Victory attend the lord of the Kauravas!

Duryodhana—(*Getting up*) Son of the Preceptor, take a seat here (*Makes him sit*)

Aśvatthāman—Your Majesty, Duryodhana,

You [already] know what has been done by Karna in the battles, after saying all those many things, which were [so] delightful to the ear But, here is the son of Drona, proceeding against the enemies with his bow strung Now, [O] king, give up [all] anxiety of retaliation 38

Duryodhana—(*With indignation*) Son of the Preceptor,

Indeed, you were to fight on the death of the king of the Angas ! Wait for my death too [For,] who is Karna, who Suyodhana [that is, you can make no difference between the two, they are so perfectly identical] ? 39

Aśvatthāman—(*To himself*) How, even now [he has] the same partiality towards Karna and disregard for us ! (*Aloud*) Your Majesty, the lord of the Kauravas, let it be so !

(*Goes out*)

धृतराष्ट्रः—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महाभागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

दुर्योधनः—किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिमानं क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।
परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन्को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य । गान्धारि, संजय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य ।) भवत्वेवं तावत् । संजय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना
मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

Dhṛtarāṣṭra—Dear boy, what strange infatuation is this of yours that even at this [critical] time you create estrangement of such a magnanious person as Asvatthāman, by the harshness of your speech !

Duryodhana—What thing have I said to him which is unpleasant and untrue withal (*ca*). Is this possibly (*vā*) not a fit occasion for anger ? See

He is reviling, in my very presence, my friend, the lord of the Angas, whose prowess could not be gauged by Ksatriyas that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune ! Tell me, indeed, what difference there is to me between this [man] and Arjuna. 40

Dhṛtarāṣṭra—Dear boy, what fault is there of you even in this matter ? Now is [the time for] the end of the Bharata family ! Sañjaya, what shall I do now, unfortunate as I am ? (*Thinking*) Well, thus [I shall] just [do] Sañjaya, say to Aśvatthāman, the descendant of Bharadvāja, at my words—

Do you not remember [how] in your infancy you shared with him, and drank, his mother's milk and [how] my linen garment was crushed by the rollings of your body ? Therefore, let not anger be entertained for a long time

१ ' चिराय ' ग–द

अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च तं-
द्विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः । (उत्तिष्ठति ।)

धृतराष्ट्रः—अपि चेदमन्यत्त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं
यत्तादृश. परिभवः स तथाविधोऽभूत् ।
एतद्विचिन्त्य बलमात्मनि पौरुषं च
दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः । (निष्क्रान्त ।)

दुर्योधनः—सूत, सांग्रामिकं मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः ।)

धृतराष्ट्रः—गान्धारि, इतो वय मद्राधिपतेः शल्यस्य शिबिरमेव गच्छावः वत्स, त्वमप्येवं कुरु ।

(परिक्रम्य निष्क्रान्ता. सर्वे ।)

इति पञ्चमोऽङ्कः

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against him who uttered offensive words through grief [at his friend's death] augmented by the death of his younger brothers, and through his excessive love [for Karna] 41

Sañjaya—As father commands (*Gets up*)

Dhṛtarāṣṭra—Moreover, you should say this another thing

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well (*vi*) thought of this [and also] of the strength and manliness of your own self, you will do [whatever is appropriate], leaving aside the words of Duryodhana! 42

Sañjaya—As father commands (*Goes out*)

Duryodhana—Charioteer, bring my chariot equipped for battle

Charioteer—As the long-lived one commands (*Gaes out*)

Dhṛtarāṣṭra—Gāndhārī, from here let us go just to the camp of Salya, the lord of the Madras Dear boy, you also do so.

(*All move about and go out*)

END OF ACT V

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१ ' यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया ' ज

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्था युधिष्ठिरो द्रौपदी चेटी पुरुषश्च ।)

युधिष्ठिरः—(विचिन्त्य निःश्वस्य च)

तीर्णे भीष्ममहादधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(सबाष्पम् ।) महाराअ, पञ्चालिए त्ति किं ण भणिदम् । [महाराज, पाञ्चाल्येति किं न भणितम् ।]

युधिष्ठिरः—कृष्णे, ननु मया । (पुरुषमवलोक्य ।) बुधक,-

पुरुषः—देव, आज्ञापय ।

युधिष्ठिर.—उच्यतां सहदेवः—' क्रुद्धस्य वृकोदरस्यापर्युषितां प्रतिज्ञामुपलभ्य प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु

ACT VI

(*Then enter Yudhisthira, seated, Draupadī, a maid and a man*)

Yudhiṣṭhira—(*Thinking and heaving a sigh*)

The great ocean in the form of Bhīsma having been crossed the fire in the form of Drona having somehow been ended, the venomous snake in the form of Karna having been quelled and Salya having gone to heaven, Bhīma, to whom adventure is [so] dear, has here, through rashness, thrown us all into danger of life by his declaration. 1

Draupadī—Your Majesty, why did you not say that it **is** Pāñcālī [who has thrown you all in danger of life] ?

Yudhiṣṭhira—Krsnā, why, it is I ! (*Looking at the man*) Budhaka,—

Man—Your Majesty, give your command

Yudhiṣṭhira—Let Sahadeva be [so] addressed—'Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, devoted [to us], who make their proclamation [of duty] to the loud **beat of**

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१. 'अपर्युषितदारुणा' ग–द

परमार्थाभिज्ञाश्चराः सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणा. सुयोधन संचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् । अपि च ।

पङ्के वा सैकते वा सुनिभृतपदवीवेदिनो यान्तु दाशाः
कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।
व्याधा[1] व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलय ते च[2] चाराश्चरन्तु ॥ २ ॥'

पुरुषः—यदाज्ञापयति देव. ।

युधिष्ठिरः—तिष्ठ । एव च वक्तव्यः सहदेव. ।

ज्ञेया रहः शाङ्कितमालपन्त.
सुप्ता रुगार्ता[3] मदिराविधेया. ।
त्रासो मृगाणां वयसां विरावो

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drum, who know the movements of Suyodhana and to whom rewards in the form of money and honour are promised—[let such spies and ministers] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vṛkodara's solemn declaration, that must not stand unfulfilled overnight Moreover,

Let fishermen, who can find out well concealed track, go to marshes or sands. Let cowherds, familiar with [the look of] the clusters of creepers [when they are] trampled upon, move about in forests And [let] hunters, capable of distinguishing between their own and others' foot-prints and well acquainted with caves (*randhram*) [go about] in forests abounding in tigers And let those spies, who put on the badge of ascetics, visit every hermit's dwelling' 2

Man—As Your Majesty commands.

Yudhiṣṭhira—Stay. Sahadeva should further (*ca*) be thus addressed—

Those who are [found] talking suspiciously in secret should be [thoroughly] known, [as also] those that are [found] asleep, those that are oppressed by diseases [and] those that are under the influence of wine [Similarly those places should also be known where there might be]

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१ 'नागव्याघ्राटवीषु श्वपचपुरविदो' ज २ 'तेषु' ज. ३ 'रुगार्ताश्च वन विचेया.' ग–ड.

नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देवः । (निष्क्रम्य पुन. प्रविश्य सहर्षम् ।) देव पाञ्चालकः प्राप्तः ।

युधिष्ठिरः—त्वरितं प्रवेशय ।

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य ।) एष देवः । उपसर्पतु पाञ्चालकः।

पाञ्चालकः—जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मनः कौरवाधमस्य पदवी ।

पाञ्चालकः—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचरं पृच्छ ।

द्रौपदी—(सभयम् ।) कहं समरगोअरो वट्टइ मे णाहो । [कथं समरगोचरो वर्तते मे नाथः ।]

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the fright of deer, the cry of birds and prints of feet characterised by royal badges 3

Man—As Your Majesty commands (*Going out and again entering With joy*) Your Majesty, Pāñcālaka has arrived

Yudhiṣṭhira—Usher him quickly

Man—(*Going out and entering with Pāñcālaka*) Here is His Majesty Let Pāñcālaka proceed near

Pāñcālaka—May victory attend Your Majesty, may victory attend ! I [have to] report agreeable news to Your Majesty and to the Queen also

Yudhiṣṭhira—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found ?

Pāñcālaka—Not merely his track, [but] he himself, the villain the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found]

Yudhiṣṭhira—Well [done], good man, an agreeable news has been reported ! Well, did he go within the range of sight ?

Pāñcālaka—Your Majesty inquire [whether he has gone] within the range of fight

Draupadī—(*With fear*) How, is my lord within the reach of fight -

युधिष्ठिरः—(साशङ्कम् ।) सत्यं समरगोचरो मे वत्सः

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरतां प्रयाति ।
जानामि चोद्धृतगदस्य वृकोदरस्य
सारं रणेषु विजये[1] परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य ।) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नः कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

Yudhiṣṭhira—Is my dear brother really within the reach of fight!
Pāñcālaka—Indeed Can otherwise [that is, an untruth] be reported to Your Majesty?
Yudhiṣṭhira—

Being frightened even without [any] cause, the mind of a man of great valour attains dulness of judgment I know [full well] the prowess in battles of Vṛkodara, who has raised up his mace, and [yet] I have become apprehensive of success! 4

(*Looking at Draupadī*) O excellent Kṣatriya woman!

O beloved, even either of the two [namely], the destruction of our lives, or the death of that brute of the Lord of the Kauravas, will to-day, in all probability, take [us] to the other bank of [that is, wipe off] that notorious insult here, which we formerly suffered in the royal assembly in the presence of elders, kinsmen and a thousand princes 5

Or rather, away with doubt

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[1] 'विजयः पारशङ्कितश्च' ग, 'भुजयोः परिशङ्कितं वा' ज

ननूं तेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं वाधुना प्रवृत्तमिति ।

द्रौपदी— भद्द, कहेहि कहेहि । [भद्र, कथय कथय ।]

पाञ्चालकः—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतौ शल्ये गान्धा-रराजशलभे[1] सहदेवशस्त्रानलं प्रविष्टे सेनापतिनिधननिराक्रन्दाविरलयोधोज्झितासु समरभूमिषु रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितविमुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु प्रनष्टेषु कृपकृतवर्माश्वत्थामसु तथा दारुणाम-पर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते क्वापि प्रलीनः स दुरात्मा कौरवाधमः ।

Surely, that warrior, apprehensive of the violation of his vow, will to-day tie up the mass of your hair and kill him, who showed himself to be capable of pulling it [that is, Duryodhana] 6

Pāñcālaka, tell, [do] tell how that villain was secured and in which region, and what at present is happening

Pāñcālaka—May Your Majesty hear and [also] the Queen Well when Śalya, the lord of the Madras, had been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [that is, Sakuni] had entered the fire of Sahadeva's weapons, when the battle-fields had been deserted by the thinned [ranks of] warriors that were loud in their lamentations (*nirākranda*) over the death of their generals, when your armies, commanded by Dhrstadyumna, were moving haughtily in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile battalions by means of their extraordinary bravery and when Krpa, Krtavarman and Aśvatthāman had disappeared, it could not be known where possibly (*api*) had vanished that wicked-souled wretch of the Kauravas, on coming to know the vow of Prince Vrkodara, so dreadful [in that] it was not to remain unfulfilled overnight!

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१ 'गान्धारराजकुलशलभे' ज; '० शलभकुल' ग–ढ.

युधिष्ठिरः—ततस्ततः ।

द्रौपदी—अयि, परदो कहेहि । [अयि परतः कथय ।]

पाञ्चालकः—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथमारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादितवन्तौ च । अनन्तरं देवमनुशोचति मादृशे भृत्यवर्गे दीर्घमुष्णं च निश्वसति कुमारे बीभत्सौ जलधरसमयनिशासंचारित[1]तडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति गदां वृकोदरे यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे कश्चित् संविदितः कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरणनिवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्—'देव, कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे । तयोरेका स्थल[2]मुत्तीर्णा न द्वितीया । परत्र कुमारः प्रमाणम्' इति । ततः ससंभ्रमं

Yudhiṣṭhira—Then, [what] then ?

Draupadī—Oh, tell further

Pāñcālaka—May Your Majesty and the Queen be attentive And then the Princes, Bhīma and Arjuna, mounted on one chariot, driven by the divine Vāsudeva, began to wander here and there (*pari*) around the Samantapañcaka, but (*ca*) could not find [him] out Then, while the group of servants like me was bemoaning [the evil working of] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was brightening his mace with his side-glances, reddish-brown like a succession (*prakarah*) of lightning flashes playing in the night of the rainy season and while the divine Nārāyana was censuring the wantonness of Fate, a certain man who was well-known to Prince [Bhīmasena], the son of Wind, who laid aside his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, came near in haste and said in a speech the words of which had to be inferred from the syllables which, being lost in his [heavy] breathing, were [but] half heard, 'Lord Prince, here on the bank of this great lake there are two lines of foot-prints having their impressions clearly (*sam*) planted Out of the two one is [found to have] come up to [dry] land, [but] not the second [As regards what is to be

१ 'द्योत' ज २ 'जलोत्तीर्णा' ग-द

प्रस्थिता' सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपद्-लाञ्छना पद्वीमासाद्य भगवता वासुदेवेनोक्तम्—'भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भनीं विद्याम् । तन्नून तेन त्वद्भयात् सरसीमेनामधिश-यितेन भवितव्यम् ।' एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरि-तातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुल त्रासोद्धृतनक्रग्राहमालोड्य सरःसलिलं भैरव च गर्जित्वा कुमारवृकोदरेणाभिहितम्—'अरे रे वृथाप्रख्यापितालीकपौरुषा-भिमानिन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रपसद,

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितसुराक्षीव रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धत चेष्टसे
मत्त्रासान्नपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

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done] further, the Prince is the [sole] authority' Then, in haste we all started, making that [man] himself the guide And going to the bank of the lake and having found a track wherein the marks of Suyodhana's feet were recognisable, the divine Vāsudeva said, 'O valiant Vrkodara, it is reported that Suyodhana knows the art of paralysing the operation of water Therefore, surely, he must be lying in this lake through fear of you' Having heard these words of the younger brother of [Bala,-] Rāma, Prince Vrkodara agitated the water of the lake [with such violence] that [the water] overflowed [the banks], filling the bowers on all sides, that the [entire] group of acquatic birds was frightened away and that the crocodiles and sharks grew wild in terror, and having roared in a frightful manner, said, 'O you who are in vain proud of your false manliness which was [so much] advertised, the great sinner in [that you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king!

You claim birth in the spotless family of the Moon , you still wield the mace; you call me an enemy—[me] who am intoxicated with the wine in the form of the lukewarm blood of Duśśāsana, blinded by insolence as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaitabha, [while] through fear of me, O brute of a man, you lie concealed in mud, abandoning the battle-field 7

अपि च । भो मानान्ध,

> पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
> प्रोन्मुक्तैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।
> भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य
> क्रोधात् किं भीमसेने विहितमसमये यत्त्वयास्तोऽभिमानः ॥ ८ ॥[1]

द्रौपदी—णाह, अवणीदो मे मण्णु जइ पुणो वि सुलहं दंसणं भविस्सदि ।
[नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभं दर्शनं भविष्यति ।] R.C.

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।

पाञ्चालकः—ततश्चैवं भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धत[2] भ्रमितभीषणगदापरिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राहमुद्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसंचयमायतमपि तत् सरः समन्तादालोडितम् ।

Moreover, O [you] who are blinded by pride,

> The fire of Pāñcālī's anger has evidently been well-nigh extinguished by the masses of hair, of the ladies in the harem of the Kauravas, that [masses] were confusedly (*pra-ud*) loosened when their husbands were forcibly killed by me Having witnessed the blood of your brother, Dussāsana, flowing from his chest, [while it was] being drunk, what have you done towards Bhimasena in anger, that you should cast off your self-respect at an inopportune time ? 8

Draupadī—My lord, my anger would be removed if your sight could again be easily had !

Yudhiṣṭhira—Kṛṣṇā it is not meet to utter inauspicious things at this time Good man, then, [what] then ?

Pāñcālaka—And then Vṛkodara, who was thus speaking and who proudly (*uddhattam*) whirled in his hand the terrible club-like mace in rage and in valour, all of a sudden stirred that lake, though extensive, on all sides in such a way that it [that is, its water] overflowed the banks, the clusters of lotus-plants were destroyed, sharks were battered and stupefied, fish and birds were frightened away and the mass of water began to whirl round with an exceedingly terrible noise !

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१ 'व्यासक्तैः' ज. २ '०द्धत' ज

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

पाञ्चालकः—देव,

> त्यक्त्वोत्थितः सरभसं सरसः स मूल-
> मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।
> आयस्तभीमभुजमन्दरवेल्लनाभिः
> क्षीरोदधेः सुमथनादिव कालकूटः ॥ ९ ॥

युधिष्ठिरः—साधु, सुक्षत्रिय, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [प्रतिपन्नः समरो न वा ।]

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततोरणीकृतभीमगदः कथयति स्म—'अरे रे मारुते, किं भयेन प्रलीन दुर्योधनं मन्यते भवान् । मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रमितुमध्यवसितवानस्मि पातालम् ।' एवं चोक्ते वासुदेवकिरीटिभ्या द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ

Yudhisthira—Good man, did he not rise even then?

Pāñcālakā—Your Majesty,

> Owing to the whirlings of the massive (*āyasta*) Mandara-like arms of Bhīma, he hurriedly rose up, leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison, even as the Kālakūta rose up from the ocean of milk, when it was well churned 9

Yudhisthira—Well [done], excellent Ksatriya, well [done]!

Draupadi—Did a fight, ensue or not?

Pāñcālaka—And getting up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, as it were, he said, 'O you son of Wind, what, do you think Duryodhana lay concealed in dread? Fool, not having killed the sons of Pāndu, I felt ashamed in the broad day-light [and consequently] resorted to the neither world for rest' This having been said, Vāsudeva and Kiritin, preventing their commencement of battle in water, made even both of them to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh as he looked at the field of battle, where thousands of chariots lay shattered, where vultures, herons and

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१ 'सलिल सलिल-' ज.

स्थलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथसहस्रं निहतकुरुसहस्रगजवाजिनरसहस्रकलेवरसंमर्दसपतद्गृध्रकङ्कजम्बुकमस्मद्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्वसितवान् । ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज, कृतं बन्धुनाशदर्शनमन्युना । मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।
दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥'

इत्थं श्रुत्वासूयान्वितां[1] दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

कर्णदुःशासनवधात् तुल्यावेव युवां मम ।
अप्रियोऽपि प्रियो योद्धुं त्वमेव[2] प्रियसाहसः ॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्रवि-

jackals were falling upon the confused mass (*sammardah*) of the dead bodies of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries, from which [his] friends and kinsmen had disappeared and where no partisan of the Kauravas was to be seen And then Vrkodara said, 'O you king of the Kauravas, away with grief at the sight of the destruction of your relatives Do not become aggrieved at the thought (*evam*) that the Pāndavas are quite equal for the fight, while you are without a helpmate

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let your festivity of combat take place, after you have [duly] donned your armour and taken up your weapon" 10

Having heard thus, the son of Dhrtarāstra cast an indignant glance at both the Princes and said

'Owing to the slaughter of Karna and Duśśāsana, both of you are just the same to me! [But] you yourself, though [otherwise] unpleasant, are pleasant to fight with, [since] you are [such] a lover of adventures! 11

And getting up, Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words containing

१ 'किंचिद्रूपातान्विता' ग-द. २ 'त्वमेकः' ग-द.

भ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः । अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषाद् । सप्रति पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूत भुवनतल परिकलयतु भवान् । अभ्युदयोचिताश्चानवरत प्रवर्त्यन्तां समारम्भाः । कृत संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते ।
कृष्णात्यन्तचिरोज्झिते च कबरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमाच्छेदिनि
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुत. संशय. ॥ १२ ॥

द्रौपदी—(सबाष्पम् ।) जं देवो तिहुअणणाहो भणादि तं कह अण्णहा भविस्सादि [यद्देवस्त्रिभुवननाथो भणाति तत् कथमन्यथा भाविष्यति ।]

पाञ्चलकः—न केवलमियमाशी. । असुरनिषूदनस्यादेशोऽपि ।

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taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles. And I was sent near Your Majesty by the Lord, who carries the discus in his hand. And said the Lord, the son of Devakī 'Great was our mental distress when the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava-king disappeared But now when Suyodhana has been found out by Bhīmasena may you look upon the world as cleared of [all] enemies And let ceremonies appropriate [for [occasions of prosperity be incessantly held Away with doubt.

Let pitchers, studded with jewels, be filled with water for your coronation And let Krsnā hold festivity at [the near prospect of] the tying of her braid, suspended for an exceedingly long time. When [Parasu-] Rāma, the extirpator of the tree in the form of the Ksatriya caste, with his hand shining with the sharp battle-axe, and Vrkodara, blinded with rage, advance in battle, whence can there be [any] doubt [as regards victory] ? 12

Draupadī—(*With tears*) How can that which the Lord, the master of the three worlds, says, be otherwise ?

Pañcālaka—Not merely is this a blessing. [This is] also the

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः ।

(प्रविश्य ।) **कञ्चुकी**—आज्ञापयतु देवः ।

युधिष्ठिरः— देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देवः । (सोत्साह परिक्रम्य ।) भो भोः सविधातृणां पुरःसराः, यथाप्रधानमन्तर्वेश्मिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्णकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे ।) किं ब्रूथ—' सर्वतोऽधिकतरमपि प्रवृत्तं किं

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command of the Destroyer of the demons !

Yudhiṣṭhira—Who possibly will, to be sure (*hi*), doubt what has been ordered by the divine Lord? Holloa, who is here, who!

(*Entering*) **Chamberlain**—May Your Majesty command

Yudhiṣṭhira—Out of reverence for [the words of] the Lord, the son of Devakī, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother

Chamberlain—As Your Majesty commands (*Walking about with enthusiasm*) O you leaders among the masters of ceremonies, [O] chamberlains (*antarveśmikaḥ*) in your due order of rank, [O] door-keepers, here, indeed, is His Majesty Yudhiṣṭira, with a mind drawn by affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vṛkodara, who has crossed the ocean of the insults offered by the Kauravas by means of the movements of his powerful arms, who has completely borne out the difficult-to-bear responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has [acted the part of Lord] Narasimha [himself] in the matter of the tearing open of Duśśāsana's broad chest, and whose victory is assured in breaking the pillar-like thighs of Duryodhana. (*In the air*)

नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

युधिष्ठिरः—आर्य जयधर ।

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियख्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । (पाञ्चालकेन सह निष्क्रान्तः ।)

द्रौपदी—महाराअ, किणिमित्त उण णाहभीमसेणेण सो दुराआरो भणिदो—'पञ्चाणं वि अह्माणं मज्झे जेण दे रोअदि तेण सह दे सगामो होदु ' त्ति । जइ मद्दीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे । [महाराज, किंनिमित्त पुनर्नाथभीमसेनेन स दुराचारो भाणितः—'पञ्चानामप्यस्माकं मध्ये येन ते रोचते तेन सह ते सग्रामो भवतु ' इति । यदि माद्रीसुतयोरेकतरेण सह सग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहित भवेत् ।]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवीरानुजराजन्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः

What do you say ?—' Why don't you see that [the festivity has already] commenced on all sides with even greater [enthusiasm] ? ' Well [done], dear boys, well [done] ! Indeed, disposition to do things beneficial, [though] unbidden, proclaims devotion to the master residing in the heart.

Yudhisthira—Worthy Jayandhara !

Chamberlain—May Your Majesty command !

Yudhisthira—Go [and] satisfy Pāñcālaka, who has reported welcome news with a [suitable] reward

Chamberlain—As Your Majesty commands (*Goes out with Pāñcālaka*)

Draupadī—Your Majesty, but for what reason was the evil-conducted [Duryodhana] addressed by my lord Bhīmasena, thus ? ' Let your combat take place with whomsoever you like even from among us five ! ' If he had sought combat with one of the sons of Mādrī, then a calamity would have ensued.

Yudhiṣṭhira—Kṛṣṇā, thus thinks the slayer of Jarāsandha. When out of his eleven *akṣauhiṇīs* all his friends, kinsmen, warriors, younger brothers and kings were killed and Kṛpa, Kṛtavarman and Aśvatthāman [alone] were left, the son of

कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं वा पितृमुखेन याचेत । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुजेय-श्चेति । समरं प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः । शङ्के चाहं गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(नेपथ्ये ।) तृषितोऽस्मि भोस्तृषितोऽस्मि । सभावयतु कश्चित सलिलच्छाया-संप्रदानेन माम् ।

युधिष्ठिर.—(आकर्ण्य) कः कोऽत्र भोः ।

(प्रविश्य ।) **कञ्चुकी**—आज्ञापयतु देव. ।

Dhrtarāstra, who had no kinsman [remaining] and whose [entire] possession consisted of merely his body, would, perhaps, giving up his proper pride, renounce his weapon, or retire to a penance-grove, or sue for peace through the mouth of his father. If this were to happen, the responsiblity of carrying out his vow would be left [unfulfilled] a long way off, as well as victory over *all* enemies Not even to one of all (*api*) the five Pāndavas is Suyodhana able to offer battle But (*ca*) I anticipated a fight with maces of him with Vrkodara only O excellent Ksatriya woman, see

Verily there is no match for the son of Wind in battle, when he raises aloft his mace in rage But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarāma], who carries a plough [as his weapon] May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhrtarāstra I did! anticipate his combat with Suyodhana, not at all of others ! 13

(*Behind the curtain*) I am thirsty, oh, I am thirsty ! Let somebody honour me by offering water and shade

Yudhisthira—(*Listening*) Holloa, who is here, who ?

(*Entering*) **Chamberlain**—May Your Majesty command

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१ 'जयस्येति' इ–ज, 'क्षयस्येति' ग

युधिष्ठिरः—ज्ञायतां किमेतत् ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य ।) देव, क्षुत्क्षामोऽतिथि-रुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः ।)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः ।)

राक्षसः—(आत्मगतम् ।) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं पाण्डवान् वञ्चयितुं भ्रमामि । (प्रकाशम् ।) तृषितोऽस्मि । सभावयतु मां कश्चि-ज्जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति ।)

(सर्वे उत्तिष्ठन्ति ।)

युधिष्ठिरः—मुने, अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् । उपविश्यताम् ।

Yudhiṣṭhira—Ascertain what this is

Chamberlain—As Your Majesty commands (*Going out and entering again*) Your Majesty, a hungry guest has arrived

Yudhiṣṭhira—Quickly usher [him in]

Chamberlain—As Your Majesty commands (*Goes out*)

(*Then enters a demon, named Cārvāka, wearing an ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvaka, a friend of Suyodhana, [and I] wander about with a view to deceive the Pāṇḍavas (*Aloud*) I am thirsty! Let somebody honour me by offering water and shade. (*Approaches near the king*)

(*All rise up*)

Yudhiṣṭhira—Sage, I salute [you]

Demon—This is no proper time for etiquette. Let [your honour] treat me by offering water.

Yudhiṣṭhira—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat Please, sit down.

राक्षसः—(उपविश्य ।) ननु भवतापि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—(उपविश्य ।) कः कोऽत्र भोः ।

कञ्चुकी—(उपसृत्य ।) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतीकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य ।) भोः, क्षत्रियस्त्वामिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः सग्रामेषु प्रतिदिनमतो नादेयं भवद्भ्यो जलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए, वीएहि महेसि इमिणा तालविन्तेण । [बुद्धिमतिके, वीजय महर्षिमनेन तालवृन्तेन ।]

(चेटी तथा करोति ।)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

Demon—(*Sitting*) I say your honour should also accept a seat.

Yudhiṣṭhira—Holloa, who is here, who ?

(*Entering with a pitcher*) **Chamberlain**—(*Approaching*) Your Majesty, here is a pitcher, filled with cool and fragrant water and here a drinking bowl

Yudhiṣṭhira—Sage, let your thirst be counteracted

Demon—(*Washing his feet and having reflected, while sipping water*) Oh, I suppose you are a Ksatriya

Yudhiṣṭhira—Your honour has well found out

Demon—And it is quite possible (*sulabha*) that every day in the battles you are losing your near relatives Therefore, water etc. must not be accepted from you Let it be I shall get rid of my fatigue by this very shade and by means of this wind that wafts across the cool billows of the Sarasvatī

Draupadī—Buddhimatikā, fan the great sage with this fan

(*The maid does so*)

Demon—Worthy lady, improper is such courtesy towards us.

Yudhiṣṭhira—Sage, tell us how you are thus fatigued

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमवलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

(सर्वे विषादं नाटयन्ति ।)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठिरः—न भीमसुयोधनयोरिति ।

राक्षसः—वृत्तं तत् ।

(युधिष्ठिरो द्रौपदी च मोहमुपगतौ ।)

कञ्चुकी—(सलिलेनाभिषिच्य ।) समाश्वसितु देवो देवी च ।

Demon—With curiosity natural to the ascetic people, I wander about the Samanatapañcaka in order to witness the duels of those worthy great Ksatriyas But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only half (lit unfinished) the mace-fight of Arjuna and Suyodhana

(*All gesticulate distress*)

Chamberlain—Sage, not indeed [is this] so Say '[the mace-fight] of Bhīma and Suyodhana'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me.

Yudhiṣṭhira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man]

Yudhiṣṭhira—Tell [me], '[Was the fight] between Arjuna and Suyodhana ?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana

Yudhiṣṭhira—[Was it] not between Bhima and Suyodhana ?

Demon—That is [already] over.

(*Yudhiṣṭhira and Draupadī lose consciousness*)

Chamberlain—May Your Majesty take courage and the Queen [also].

चेटी—समस्ससदु समस्ससदु देवी। [समाश्वसितु समाश्वसितु देवी।]

(उभौ संज्ञा लभेते।)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति।

द्रौपदी—भअवं, कहेहि कहेहि किं वुत्तं त्ति। [भगवन्, कथय कथय किं वृत्तमिति।]

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ।

कञ्चुकी—एष देवो युधिष्ठिरः। इयमपि पाञ्चालतनया।

राक्षसः—आः, दारुणमुपक्रान्तं मया नृशंसेन।

द्रौपदी—हा णाह भीमसेण। [हा नाथ भीमसेन।] (मोहमुपगता।)

कञ्चुकी—किं नाम कथितम्।

चेटी—समस्ससदु समस्ससदु देवी। [समाश्वसितु समाश्वसितु देवी।]

युधिष्ठिर—(सास्रम्।) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

Maid—May the Queen take courage, take courage

(*Both regain consciousness*)

Yudhiṣṭhira—What do you say, sage, that the mace-fight between Bhīma and Suyodhana is over?

Drahpadī—Divine Sir, tell, [do] tell what has happened?

Demon—Chamberlain, but who are these two?

Chamberlain—This is His Majesty Yudhisthira This also the daughter of the Pāñcāla king

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadī—Alas, my lord, Bhīmasena! (*Faints away*)

Chamberlain—What, pray, was said [by you]?

Maid—May the Queen take courage, take courage

Yudhiṣṭhira—(*With tears*) O Brāhmana,

While this word [namely, 'over'] remains ambiguous, Yudhisthira experiences agony. [But] when the truth regarding his dear brother is ascertained, he will be happy by abandoning his life! 14

राक्षस. —(सानन्दमात्मगतम् ।) अयमेव मे यत्नः । (प्रकाशम् ।) यदि त्ववश्य कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

युधिष्ठिरः—(अश्रूणि मुञ्चन् ।)

सर्वथा कथय ब्रह्मन् संक्षेपाद्विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षस.—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—(सहसोत्थाय ।) तदो तदो । [ततस्ततः ।]

राक्षसः—(स्वगतम् ।) कथ पुनरनयोर्लब्धसंज्ञतामपनयामि । (प्रकाशम् ।)

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रतः सङ्गरः ।
आलम्ब्य प्रियशिष्यतां तु हलिना सञ्ज्ञा रहस्याहिता
यामासाद्य कुरूत्तमः प्रतिकृति दुःशासनारौ गतः ॥ १६ ॥

Demon—(*With joy To himself*) Just this is my endeavour! (*Aloud*) But if I must necessarily tell, then I shall tell in brief It is not proper to report in detail the calamity overtaking a relative!

Yudhiṣṭira—(*Shedding tears*)

By all means, [do] tell, [O] Brāhmana, whether in brief or in detail This moment I assign for hearing anything, [however disastrous it may be], about my dear brother **15**

Demon—Listen

During [the course of] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces— **16 a**

Draupadī—(*Getting up at once*) Then, [what] then ?

Demon—(*To himself*) How should I deprive these two of the consciousness they have regained ? (*Aloud*)

The Plough-wielder [Balarāma] arrived in [great] haste For a long time the fight continued in his presence. But [at last] the Plough-holder, actuated by affection for his pupil [viz Duryodhana] secretly gave a hint, taking [advantage of] which the best of the Kurus took his revenge on the enemy of Duśśāsana. **16 b c d**

युधिष्ठिरः—हा वत्स, वृकोदर। (मोहमुपगतः।)

द्रौपदी—हा णाह भीमसेण, हा मह परिभवपडीआरपरिच्चत्तजीविअ, जडासुरबअहिडिम्बकिम्मीरकीचअजरासंधाणिसूदण, सोअन्धिआहरणचाडुआर, देहि मे पडिवअणम्। [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित, जटासुरबकहिडिम्बकिर्मीरकीचकजरासधनिषूदन, सौगन्धिकाहरणचाटुकार, देहि मे प्रतिवचनम्।] (मोहमुपगता।)

कञ्चुकी—(सास्रम्।) हा कुमार, भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष, (ससम्भ्रमम्।) समाश्वसितु महाराजः। भद्रे, समाश्वासय स्वामिनीम्। महर्षे, त्वमपि तावदाश्वासय राजानम्।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम्। (प्रकाशम्।) भो भीमाग्रज, क्षणमेकमाधीयता समाश्वासः[1]। कथाशेषोऽस्ति।

युधिष्ठिरः—(समाश्वस्य।) महर्षे, किमस्ति कथाशेषः।

द्रौपदी—(प्रतिबुद्धा) भअवं, कहेहि कीदिसो कहासेसो त्ति। [भगवन्, कथय

Yudhiṣṭhira—Alas, dear brother, Vṛkodara! (*Faints away*)

Draupadī—Alas, my lord Bhīmasena, alas! [you] who abandoned your life in retaliating the insult offered to me, [O you] the slayer of Jaṭāsura, Baka, Hiḍimba, Kirmīra, Kīcaka and Jarāsanda, [O you] who humoured me by bringing the Saugandhika lotus, vouchsafe me a reply (*Faints away*)

Chamberlain—(*With tears*) Alas, Prince Bhīmasena, the hail-shower to the lotus-plant in the form of the group (*kulam*) of the sons of Dhṛtarāṣṭra! (*In confusion*) May Your Majesty take courage Good woman, console your mistress Great sage, you also just console His Majesty

Demon—(*To himself*) I shall console him [only] to make him abandon his life. (*Aloud*) O elder brother of Bhīma, let consolation be resorted to for [just] one moment There is a remnant of the account [yet to be told]

Yudhiṣṭhira—(*Reviving*) Great sage, what, is there a remnant of the account?

Draupadī—(*Regaining her senses*) Divine Sir, [do] say of what

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१ 'च्चीयताम्' ज

कीदृशः कथाशेष इति ।]

कञ्चुकी—कथय कथय ।

राक्षसः—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभा गति समग्रसगलित भ्रातृवध-शोकजं बाष्प प्रमृज्य भ्रातृवधशोकादपहाय गाण्डीव प्रत्यग्रक्षतजच्छटाचर्चितां तामेव गदां भ्रातृहस्तादाकृष्य निवार्यमाणोऽपि संधित्सुना वासुदेवेन, आगच्छागच्छेति सोपहास भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूयमान. कौरवराजेन तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः । अकृतिनस्तस्य गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारकां नीतः ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीव

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kind the remainder of the story is

Chamberlain—Tell, [O] tell

Demon—And then that excellent Ksatriya having attained the fate natural to a warrior [that is, death on the battle-field while fighting], your younger brother, Kiritin, the third [Pāndava], having wiped off the tears which had copiously (*samagram*) fallen and which had arisen from grief for the slaughter of his brother, and having thrown aside (*apa*) his Gāndīva out of sorrow for his brother's slaughter, snatched away from his brother's hand that same mace which was smeared with a mass of fresh blood and, though dissuaded by Vāsudeva who was desirous of effecting peace, [he] began to fight [with Duryodhana], as he was mockingly challenged, with the words 'Come on, come on' by the Kaurava-king, the grave sound of whose words was intensified (*mūrcchita*) by the whiz of the mace, which he was whirling Kāmapāla [that is, Balarāma] who anticipated his death from a stroke of [Duyrodhana's] mace inasmuch as he was not skilled [in a mace fight], put, with very great difficulty, the son of Devakī, [ever so] partial to Arjuna, on his own chariot and took him to Dvārakā

Yudhiṣṭhira—Well [done] O Arjuna, well [done]! At that very time you took the way by which to follow Vrkodara, when

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१ 'हते...गतिमुपगते' ग–ज २ न दृश्यते वाक्यांशोऽयं ज–पुस्तके.

परित्यजता । अह पुन. केनोपायेन प्राणपरित्यागाद्धृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेण, ण जुत्तं दाणिं दे कणीअसं भादर असिक्खिदं गदाये दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [हा नाथ भीमसेन, न युक्तमिदानीं ते कनीयांस भ्रातरमशिक्षित गदाया दारुणस्य शत्रोरभिमुख गच्छन्तमुपेक्षितुम् ।] (मोहमुपगता ।)

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने,किमतःपर श्रुतेन । हा तात भीमसेन, कान्तारव्यसनबान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा किर्मीरहिडिम्बासुरजरासधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।

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you left off the Gāndīva But by what means shall I [think of] giving up my life and [thus] cheer up my heart?

Draupadī—Alas, my lord Bhīmasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [-fight], while he is advancing in the face of a dreadful enemy! (*Faints away*)

Demon—And then I—

Yudhiṣṭhira—Enough, sage, what is the use of hearing further than this? Alas, child Bhīmasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were [so] apprehensive of a break in the [good] condition of my body, [O] vessel for crossing the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hidimba and Jarāsandha, alas, elephant to the lotus plant in the form of Kīcaka and the younger brothers of Suyodhana.

Out of devotion for me, shameles and addicted to gambling as I was, you, [though] possessed of the strength of an *ayuta* elephants in rut, at that time accepted, dear brother, that [humiliating] slavery! What injury, greater than that, has possibly been done by me to you to-day that

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१ ' प्राणापगमनमहोत्सवमुत्साहिष्ये ' ग–द. २ ' सीदता ' ग–द.

किं नामापकृतं मया तदधिकं त्वय्यद्य येद गम्यते
त्यक्त्वानाथमबान्धवं सपदि मां प्रीतिः क्व ते साऽधुना ॥ १७ ॥

द्रौपदी—(संज्ञामुपलभ्योत्थाय च ।) महाराअ, किं एदं वट्टइ । [महाराज, किमेतद्वर्तते ।]

युधिष्ठिर—कृष्णे किमन्यत् ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाधिपद्विरदसंधिभेदाशनिः ।
गदापरिघशोभिना भुजयुगेन तेनान्वित.
प्रियस्तवममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

द्रौपदी—(आकाशे दत्तदृष्टिः ।) णाह भीमसेण, तुए किल मे केसा संजमिदव्वा । ण जुत्तं वीरस्य खत्तिअस्स पडिण्णादं सिढिलेदुम् । ता पडिवालेहि मं जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मां यावदुपसर्पामि ।] (पुनर्मोहमुपगता ।)

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you are going away, abandoning me, who am [by your departure left] without a protector and without a kinsman? Where is that [well-known] affection of yours now? 17

Draupadī—(*Recovering cousciousness and getting up*) Your Majesty, what is this that is happening?

Yudhiṣṭhira—Krsnā, what else?

He, the killer of Kīcaka, the slayer of Baka, Hidimba and Kirmīra, the thunderbolt to break the joint of the elephant in the form of the lord of the Magadhas blinded with pride, [he], who possessed that [well-known] pair of arms shining with the club-like mace, [he], your loved husband, my younger and Arjuna's elder brother has set, as I undrstand (*kila*) 18

Draupadī—(*Fixing her gaze in the sky*) My lord Bhīmasena, indeed, you have to tie up my hair! It is not proper for a valiant Ksatriya to grow slack with regard to what he has vowed! Therefore, wait for me till I approach! (*Again loses consciousness*)

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१ 'निर्वत्सलम्' ग-ङ २ 'त्यक्त्वा नाथ सबान्धव' ज. ३ 'येनासि दूर गतः' ग-ङ.

युधिष्ठिरः—(आकाशे ।) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारः मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गतः । तात जरासंधशत्रो, किं नाम वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन । अथवा मयैव बहूपलब्धम् ।

दत्त्वा मे करदीकृताखिलनृपां यन्मेदिनीं लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदतां
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥

मुने, किं कथयसि । ('तस्मिन् कौरवभीमयोः' (६।१६) इत्यादि पठति ।)

राक्षसः—एवमेतत् ।

युधिष्ठिरः—धिगस्मद्भागधेयानि[1] । भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

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Yudhisthira—(*In the air*) Mother Prthā, did you hear of this courteous conduct of your son? He has gone, where I do not know (*api*), abandoning me, who am alone, helpless and lamenting! Dear child, the enemy of Jarāsandha, what possible [good] change, contray to your usual nature, was during this time observed by people in you, who have proved to be [so] short-lived? Or rather, 'I myself have noticed much [in that direction]!'

That you blushed [instead of becoming puffed up] after making over to me the [entire] earth, with all its princes made to pay tribute, that you, though, indeed, offered as a stake by me in gambling, were not angry [with me, but on the contrary] were pleased, that for maintaining my position you accepted the post of a cook in the abode of the king of the Matsyas,—these, my dear brother, were the signs at once noticed by me as indicating that you were soon to pass away! 19

Sage, what do you say? (*Repeats* vi 16 'During [the course of] that fight between the Kaurava and Bhīma etc ')

Demon—Thus is this!

Yudhisthira—Fie upon our fortunes! Divine Kāmapāla, elder brother of Krsna, brother of Subhadrā,

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१ 'विगलन्ति भागधेयानि ' ग-द

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्थम् ॥ २० ॥

(द्रौपदीमुपगम्य ।) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवावः । मूर्च्छया किं मामेवमतिसंधत्से ।

द्रौपदी—(संज्ञां लब्ध्वा ।) बन्धेदु णाहो दुज्जोहणरुहिरोल्लेण हत्थेण दुस्सासणविमुक्कं मे केसहत्थम् । हञ्जे बुद्धिमदिए, तव पच्चक्खं एव्व णाहेण पडिण्णादम् । (कञ्चुकिनमुपेत्य ।) अज्ज, किं संदिट्ठं दाव मे देवेण देवकीणन्दणेण पुणो वि केसबन्धणं आरम्भीअदु त्ति । ता उवणेहि मे पुप्फदामाइं । विरएहि दाव कबरीम् । करेहि भअवदो णाराअणस्स वअणम् । ण क्खु सो अलीअं संदिसदि । अहवा किं मए मन्तत्ताए भणिदम् । अचिरगदं अज्जउत्तं अणुगमिस्सम् । (युधिष्ठिरमुपगम्य ।) महाराज, आदीवअं चिदाम् । तुमं वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा जं दे रोअदि । [(संज्ञां

You minded not affection for relatives, [which up to this time I thought you had], nor the duty of Ksatriyas, [which requires them to remain neutral when two warriors fight], that friendship also, which had grown between your younger brother and Arjuna, was not paid regard to [by you]. I grant that your tie of affection may be equal in the case of both your pupils [namely, Bhīma and Duryodhana]. But] what attitude is this that you have become thus averse to *me*, unfortunate as I am ? **20**

(*Approaching Draupadī*) O Pāñcālī get up Let us just share our grief equally ! Why do you thus deceive me by fainting ?

Draupadī—(*Recovering consciousness*) Let my lord tie up, with a hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana ! Dear Buddhimatikā, in your very presence my lord had vowed. (*Approaching the Chamberlain*) Worthy Sir, what message, to be sure (*tāvat,*) was sent to me by the Lord, the son of Devakī—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers, just arrange my braid, obey the word of the divine Nārāyana ! Not, indeed,

लब्ध्वा) बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम् । हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । (कञ्चुकिनमुपेत्य ।) आर्य, संदिष्टं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं संदिशति । अथवा किं मया संतप्तया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । (युधिष्ठिरमुपगम्य ।) महाराज, आदीपय चिताम् । त्वमपि क्षत्रधर्ममनुव्रजन्नेव नाथस्य जीवितहरस्याभिमुखो भव । अथवा यत् ते रोचते ।]

युधिष्ठिर.—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

> तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
> मादाय संयति गदामपविध्य चापम् ।
> भ्रातृप्रियेण कृतमद्य यदर्जुनेन
> श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षस.—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु ।

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would he send me a false message Or rather, what has been said by me, tormented [with grief] as I am ? I shall follow my lord, who has but just gone (*Approaching Yudhisthira*) Your Majesty, kindle the pyre You on your part, while just following the duty of the Ksatriya caste, face [the man] who deprived my lord of his life Or rather, do what pleases you !

Yudhisthira—Pāñcālī has said the right thing Chamberlain, make the agony of the poor woman bearable by providing her with a pyre To me also bring the bow [made] ready [for use] Or rather, away with the bow

For (*hi*), that alone is better for me also [to do], which Arjuna, attached to his brother [Bhīma] as he is, did in battle to-day, after flinging away his bow and taking up the mace red all over through being smeared with the blood from just *his* [that is, Bhīma's] body No need of victory ! 21

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life

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१ 'सजति' ग-द

वृथा तत्र गमनम् ।

कञ्चुकी—धिङ्मुने, राक्षससदृशं हृदयं भवतः ।

राक्षसः—(सभयम् स्वगतम् ।) किं ज्ञातोऽहमनेन । (प्रकाशम् ।) भोः कञ्चुकिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयोर्गदायां भुजसारम् । दुःखितस्य पुनरस्य राजर्षेरपरमनिष्टश्रवणं परिहरन्नेव ब्रवीमि ।

युधिष्ठिरः—(बाष्पं विसृजन् ।) साधु महर्षे, साधु । सुस्निग्धमभिहितम् ।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्य जयधर,

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।
भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम् ॥ २२ ॥

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either here or there [that is at any *other* place] Useless it is to go there

Chamberlain—Fie [upon you], sage ! Your heart is like [that of] a demon

Demon—(*With fear To himself*) What, am I known by him [in my true colours] (*Aloud*) O chamberlain, with maces, indeed has the combat between Arjuna and Suyodhana commenced And I know the strength of arms of both in [wielding] a mace But I say so with a view to avoid another unpleasant [news] being heard by this royal sage, who is [already] afflicted,

Yudhiṣṭhira—(*Shedding tears*) Well [done], great sage, well [done] ! Quite lovingly has [this] been said [by you].

Chamberlain—Your Majesty, why, pray (*nāma*), is a Kṣatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man?

Yudhiṣṭhira—Worthy Jayandhara !

Shall I be able to see those Bhīma and Arjuna struggling on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhīma and Arjuna] whose club-like arms were massive like a [city's] bolt and who displayed the essence of their valour at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively] ? 22

अयि पाञ्चालराजतनये, मद्दुर्नयप्राप्तशोच्यदशे, यथा सदीप्यते पावकस्तथा सहितावेव बन्धुजनं संभावयावः ।

द्रौपदी—अज्ज, करेहि दारुसचअम् । पज्जलीअदु[1] चिदा । तुवरदि मे हिअअं णाधं पेक्खिदुम् । (सर्वतोऽवलोक्य ।) कहं ण को वि णाधेण विणा महाराअस्स वअणं करोदि । हा णाह भीमसेण, तं[2] एव्व एदं राअउलं तुए विरहिदं परिअणो वि संपदं परिहरदि । [आर्य, कुरु दारुसचयम् । प्रज्वाल्यता चिता । त्वरते मे हृदय नाथ प्रेक्षितुम् ।(सर्वतोऽवलोक्य ।) कथं न कोऽपि नाथेन विना महाराजस्य वचन करोति । हा नाथ भीमसेन, तदेवेद राजकुल त्वया विरहितं परिजनोऽपि साप्रत परिहरति ।]

राक्षस.—सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसादः क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम् ।) पूर्णो मे मनोरथः । यावदनुपलक्षितः समिन्धयामि वह्निम् । (प्रकाशम् ।) राजन्, न शक्नुमो वयमिहैव स्थातुम् । (निष्क्रान्तः ।)

O daughter of the Pañcāla king, [you] who are reduced to a deplorable condition through my bad morals, as the fire is enkindled, ~~so shall we,~~ just in each other's company, honour our kinsman [namely, Bhīmasana]

Draupadī—Worthy Sir, gather up wood Let the pyre be enkindled My heart hastens to see my lord (*Looking on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord Alas, my lord ' Bhīmasena, this is the same royal family, [but] being deprived of you, even the servants are now avoiding it !

Demon—Proper is this for ladies of the Bharata family that they die after their husbands !

Yudhiṣṭhira—Great sage, nobody is even listening to our words. Therefore, do [us] a favour by providing fuel.

Demon—This is incompatible with [the character of] hermits (*To himself*) My heart's longing is fulfilled Let me then (*yāvat*) enkindle the fire unobserved (*Aloud*) King, we are not able to stay here only (*Goes out*)

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१ नास्तीदं वाक्य **ग–द** पुस्तकयोः २ अज्ज एसो तुए विणा महाराओ परिअणेण वि परिहवीअदि । (अय एष त्वया विना महाराज. परिजनेनापि परिभयते ।) ' **ग–द.**

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचन करोति । भवतु । स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि ।

द्रौपदी—तुरवदु तुरवदु महाराओ । [त्वरता त्वरता महाराजः ।]

(नेपथ्ये कलकल. ।)

द्रौपदी—(सभयमाकर्ण्य) महाराअ, कस्स वि एसो बलदप्पिदस्स विसमो संखणिग्घोसो सुणीअदि । अवर वि अप्पिअ सुणिदु अत्थि णिब्बन्धो तदो विलम्बीअदु । [महाराज, कस्याप्येष बलदर्पितस्य विषम. शङ्खनिर्घोष. श्रूयते । अपरमप्यप्रिय श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम् ।]

युधिष्ठिरः—न खलु विलम्ब्यते । उत्तिष्ठ ।

(सर्वे परिक्रामन्ति ।)

युधिष्ठिरः—अयि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किंचित् संदिश्य निवर्तय परिजनम् ।

द्रौपदी—महाराअ, एम्बाए एव्व सदिसिस्सम्—' जो सो बअहिडिम्बकिम्मीरजडासुरजरासंधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण परलोअं गदो ' त्ति । [महाराज, अम्बायै एव संदेक्ष्यामि—' यः स बकाहिडिम्बकिर्मीरजटासुरजरासधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं गतः ' इति ।]

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा।

Yudhisthira—Krsnā, nobody obeys our word Well, I shall myself collect fuel and kindle the pyre

(*A noise behind the curtain*)

Draupadī—(*Listening in terror*) Your Majesty, here is heard the fearful (*visama*) blast of a conch, belonging to some one who is elated with his strength If you [want to] persist in hearing another unpleasant [news] also, then you may tarry !

Yudhisthira—Not, indeed, am I tarrying ! Get up.

(*All walk about*)

Yudhisthira—Dismiss the servants, having given [them] some message [to be conveyed] to our mother and to your co-wives.

Draupadī—Your Majesty, I shall thus send word to the mother: ' He, who was your middle son, the well-known victorious wrestler with Baka, Hidimba, Kirmīra, Jatāsura and Jarāsandha—[he] has gone to the other world owing to partiality towards me who am [so] wretched !'

Yudhisthira—Good Buddhimatikā, tell mother at our bidding [thus] :

येनासि तत्र जतुवेश्मनि दीप्यमाने
निर्वाहिता सह सुतैर्भुजयोर्बलेन ।
तस्य प्रियस्य बलिनस्तनयस्य पाप-
माख्यामि तेऽम्ब कथयेत् कथमीदृगन्य.॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यश्च तत्रभवान् माद्रेयः कनीयान् पाण्डुकुलबृहस्पतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः परलोकमभिप्रस्थित प्रियमनुजमप्रतिकूल सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद् प्रार्थयते—

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवान्
कृतसहजया[२] बुद्ध्या ज्येष्ठो मनीषितया गुरुः ।
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विलरतां नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

I communicate to you, [O] mother, the evil [tidings] of that mighty, dear son [of yours], who, when that house of lac was [set] on fire, bore you with your sons [away from it], by means ef the strength of his arms! How can any one else [have the heart to] communicate such [news to you]? **23**

Worthy Jayandhara, you should go to Sahadeva's vicinity and address that venerable younger son of Mādrī, the Bṛhaspati of Pāndu's family [thus] 'Yudhisthira, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely embraced, and smelt on the head, you, who are his dear younger brother, never going against [his desires], deserving always to be blessed [by him] and losing not your head in adversity as well as in prosperity, solicits this [of you]

You are by far my junior in age, [but] my equal in learning, my senior in intellect, cultivated as well as natural, my preceptor in wisdom. Therefore, folding my hands on the head I beseech you 'Lessen your affection towards me [and] be the offerer of water to our father [by continuing to live after me]!' **24**

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१ 'ण त्व' ग-द्. २ 'सहजरूपया' ज.

भविस्सदि ' त्ति । [हला बुद्धिमतिके, भण मम वचनेन प्रियसखी सुभद्राम्–' वत्साया उत्तरायाश्चतुर्थो मासो प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापकं सावधानं रक्ष । कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति' इति ।]

युधिष्ठिरः—(सास्रम् ।) भोः कष्टम् ।

> शाखारोधस्थगितवसुधामण्डले मण्डिताशे
> पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे ।
> दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
> न्नाशाबन्धं कमपि कुरुते छाययार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमध्यवसितम् । (कञ्चुकिनमवलोक्य ।) आर्य जयंधर, अस्मच्छरीरेण शापितोऽसि तथापि न गम्यते ।

कञ्चुकी—(साक्रन्दम् ।) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुननकुलसहदेवानामयं दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके,

> भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-

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family. [The child to be born] would some time be the giver of drops of water to the family of our father-in-law and to us also !

Yudhiṣṭhira—(*With tears*) Oh, alas !

> When a huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhah*) of its branches, that had beautified the quarters, that possessed a stout trunk and was hemmed in all round by strong roots well worthy of itself, is, through [the decree of] Fate, burnt, this person [namely, Draupadī], desirous of shade, is fixing some strange hope on this its minute sprout [that is, Uttarā's foetus] **26**

Draupadī, carry out now what has been determined upon (*Looking at the Chamberlain*) Worthy Jayandhara, you are conjured by our body , yet you do not go !

Chamberlain—(*With loud cries*) Alas, lord Pāndu, here a dreadful fate has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva Alas, queen Kunti, the banner of the palace of the Bhoja-king,

> By the son of your brother, the elder brother of Śauri, the brother-in-law of the Gāndīva-wielder, the

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१ ' पर्यङ्क ' ग–ढ

स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः ।
आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥
(रुदन्निष्क्रान्तः ।)

युधिष्ठिरः—जयंधर जयंधर,—
(प्रविश्य ।) **कञ्चुकी**—आज्ञापयतु देव ।
युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हली हेतुः सत्य भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।
अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता
वनं गच्छेर्मा गाः पुनरकरुणा क्षात्रपदवीम् ॥ २८ ॥

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preceptor of that very Vrkodara who proved to be an elephant for shattering away the lotus-plant in the form of all the sons of Dhrtarāstra—by [such] Plough-holder, either in [a fit of] frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the forest of your sons, through whose support, as you know (*nanu*), the earth rested cool ! **27**

(*Goes out weeping*)

Yudhisthira—Jayandhara, Jayandhara
(*Entering*) **Chamberlain**—May Your Majesty command !
Yudhisthira—I say [this] because it should be said ! Not however would our fortunes extend so far ! If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [thus].

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhīma's] death Yet he is the brother of your natural friend [Krsna], the enemy of Madhu. Therefore, you should not, indeed, entertain anger [towards him], as also affection towards me ! Go to a forest, [but] follow not again the ruthless path of the Ksatriyas ! **28**

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१ 'तत्' द २ 'तव' ग–द ३ 'यदि च प्राणीषि तनौ' ज

कञ्चुकी—यदाज्ञापयति देवः। (निष्क्रान्तः।)

युधिष्ठिरः—(अग्निं दृष्ट्वा सहर्षम्।) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधव्यसनिजनः समिद्धो भगवान् हुताशनः। तत्रेन्धनीकरोम्यात्मानम्।

द्रौपदी—पसीददु पसीददु महाराओ इमिणा अपच्छिमेण पणएण।। अह दाव अग्गदो पविसामि [प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन। अह तावदग्रतः प्रविशामि।]

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे।

चेटी—हा भअवन्तो लोअवाला, परित्ताअह परित्ताअह। एसो क्खु सोमवंसराएसी राअसूअसंतप्पिदहव्ववाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेट्ठो भादा सुग्गहीदणामहेओ महाराअजुहिट्ठिरो। एसा वि पाञ्चालराअतणआ देवी वेदिमज्झसंभवा जण्णसेणी। दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति। कधं ण को वि परित्ताअदि (तयोरग्रतः पतित्वा।) किं ववसिदं देवीए देवेण अ। [हा भगवन्तो लोकपालाः, परित्रायध्वं परित्रायध्वम्। एष खलु सोमवंशराजर्षी राजसूयसंतर्पितहव्यवाह· खाण्डवसतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनाम-

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Chamberlain—As Your Majesty commands (*Goes out*)

Yudhiṣṭhira—(*Looking at the fire With joy*) Krsnā, just see (*nanu*), the divine fire is enkindled, inviting with its hands of rising flames afflicted people like us. Therein I make fuel of myself

Draupadī—May Your Majesty be pleased, be pleased, to grant this (lit with this) last request Let me just enter the fire first

Yudhiṣṭhira—Let us enjoy the good fortune just in each other's company

Maid—Alas, divine guardians of quarters, save, [oh] save Here, indeed, His Majesty Yudhisthira, a royal sage of the lunar race, who had gratified the fire by [performing] the Rājasūya sacrifice, who is the eldest brother of Kirītin that satisfied the fire by [offering him] the Khāndava forest and whose name it is meritorious to utter, here also Queen Yājñasenī, the daughter of the Pāñcāla king, who sprang from the middle of the sacrifical altar;—even both [of these] are becoming fuel to the ruthless fire by entering it! Therefore, save, Worthy Sirs, save! How,

धेयो महाराजयुधिष्ठिरः। एषापि पाञ्चालराजतनया देवी वेदिमध्यसंभवा याज्ञसेनी। द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवतः। तत् परित्रायध्वमार्याः, परित्रायध्वम्। कथं न कोऽपि परित्रायते। (तयोरग्रतः पतित्वा।) किं व्यवसितं देव्या देवेन च।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृशं तत्। उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय।

(चेटी तथा करोति।)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च।) एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे प्रपितामहाय शान्तनवे। अयमपि पितामहाय विचित्रवीर्याय। (सास्रम्) तातस्याधुनावसरः। अयं तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः।
तात माद्र्यम्बया सार्धं मया दत्तं निपीयताम्॥ २९॥

एतज्जलं जलजनीलविलोचनाय[1]
भीमाय[2] भोस्तव ममाप्यविभक्तमस्तु।
एकं क्षणं विरम वत्स पिपासितोऽपि

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nobody is coming to the rescue! (*Falling in front of them*) What has been commenced by the Queen and Your Majesty?

Yudhiṣṭhira—O Buddhimatikā, [I have commenced] what is proper in the bereavement of an affectionate, dear young brother. Get up, get up, good woman, bring me [some] water.

(*The maid does so*)

Yudhiṣṭhira—(*Having washed his feet and sipped water*) This cavity-ful of water [I] first [offer] to the worthy (*guruh*) Bhīsma, the son of Gangā and Santanu, our great-grand-father. This also [I offer] to our grand-father, Vicitravīrya. (*With tears*) Now is the turn of our father! This again to father Pāndu, of meritorious name, who is [now] residing in heaven.

From to-day, this water would be difficult [for you] to obtain from us! [O] father, let [it] be drunk [by you] in company with mother Mādrī, as it is by me offered! **29**

This water [I offer] to Bhīma, of eyes dark like a [blue] lotus. O let it remain undivided [to be presently drunk jointly] by you [Bhīma], and also by me. Wait for

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१ 'नस्य' ज २ 'भीमप्रियस्य मम चा०' ज

पातुं त्वया सह जवाद्यमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन,

मया पीतं पीतं तदनु भवताम्बास्तनयुग
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।
वितानेष्वप्येवं तव मम च सोमे विधिरभू-
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय मे सलिलम् ।]

(चेटी तथा करोति ।)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा ।) महाराअ, कस्स सलिलं देम्हि ! [महाराज, कस्य सलिलं ददामि ।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।

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one moment, dear brother, though thirsty Here I come with speed to drink it in your company ! 30

Or rather, I would not be blessed enough to see my dear brother, though I followed him, [my brother] who must have reached a place reserved for excellent Ksatriyas Dear brother Bhīmasena,

I [first] sucked mother's pair of breasts, after that you sucked [it] Out of affection [for me] you used to make your living by means of liquids that remained after I had partaken of them Even in sacrifices such was the procedure between you and me in [the matter of drinking] Soma. [But] how, now, do you thus drink the funeral water first ? 31

Krsnā, you also give a cavity-ful of water.

Draupadī—Dear Buddhimatikā, bring me water

(*The maid does so*)

Draupadī—(*Approaching and filling the cavity, formed by joining her two hands, with water*) Your Majesty, to whom shall I offer water ?

Yudhisthira—

To him offer the water, [O] Krsnā, who, as he was depart-

अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

द्रौपदी—णाह भीमसेण, परिअणोवणीदं उदअ सग्गगदस्स दे पादोदअं भोदु । [नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु ।]

युधिष्ठिरः—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे ।
मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उट्ठेहि महाराअ, दूरं गच्छदि दे भादा । [उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता ।]

युधिष्ठिरः—(दक्षिणाक्षिस्पन्दनं सूचयित्वा ।) पाञ्चालि, निमित्तानि मे कथयन्ति संभावयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराअ, सुणिमित्तं भोदु । [महाराज, सुनिमित्तं भवतु ।]

(नेपथ्ये कलकलः ।)

(प्रविश्य सम्भ्रान्तः ।) **कञ्चुकी**—परित्रायतां परित्रायतां महाराजः । एष खलु

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ing for heaven, made even our mother a companion of Gāndhārī[1] in lamentations! 32

Draupadī—My lord Bhīmasena, let this water offered by a servant, serve as the water for [washing] feet to you who are in heaven!

Yudhiṣṭhira—Elder brother of Phālguna,

You of long arms, having gone away, though your vow was [yet] unfulfilled, a cavity-ful of water is offered you by your beloved even with her hair [still] loose! 33

Draupadī—Get up, Your Majesty! Your brother is going ahead.

Yudhiṣṭhira—(*Gesticulating the throbbing of the right eye*) Pāñcālī, [good] omens proclaim to me that you will [soon] honour Vṛkodara [by going near him].

Draupadī—Your Majesty, may it turn out to be an auspicious omen!

(*A noise behind the curtain*)

(*Entering in excitement*) **Chamberlain**—May Your Majesty protect, [oh] protect. Here indeed, the wicked-souled wretch of

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१ 'गान्धारीरुदितेन' ज. २ 'अस्त' गते द

दुरात्मा कौरवापसद. क्षतजाभिषेकपाटलिताम्बरशरीरः समुच्छ्रितदिग्धभीषणगदाश निरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजनयामितस्ततः परिमार्गमाण इत एवाभिवर्तते ।

युधिष्ठिरः—हा दैव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । (मुह्यति ।)

द्रौपदी—हा अज्जउत्त, हा मम सअंवरसअंगाहदुल्लिद, पिअ भादुअं सभावेसि ण उण महाराअं इम दासजणं अ । [हा आर्यपुत्र, हा मम स्वयवरस्वयग्राहदुर्ललित, प्रिय भ्रातरं सभावयसि । न पुनर्महाराजमिम दासजन च ।] (मोहमुपगता ।)

युधिष्ठिरः—हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकवचोद्धरणनिष्कण्टकीकृतामरलोक, बदर्याश्रममुनिद्वितीयतापस, हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष, हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

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a Kaurava, with his garment and body reddened on account of a bath in blood and with his bloody (lit smeared) dreadful mace upraised, [looking] like [the god of] Death [himself] with his destructive club up-lifted, is advancing even here, searching for the Pāñcāla princess here and there

Yudhiṣṭhira—Ah, Fate, your decision is declared! Alas, [O you] who wielded the Gāndīva as your bow! (*Faints*)

Draupadī–Alas, my lord, alas, [you] who were so much humoured by me by means of voluntary acceptance [as my husband] at the ceremony of my personal choice [of husband], you honour your dear brother [Bhīmasena, by following him], but not His Majesty and this your servant [namely, myself]! (*Loses consciousness*)

Yudhiṣṭhira—Alas, my dear brother, Savyasācin, alas, wrestler who pounded the body of the three-eyed [god viz Siva], alas, [you] who cleared the world of immortals of all enemies (lit. thorns) by exterminating the Nivātakavacas, alas, [you] who are the second ascetic from among the two sages [practising penance] at the Badarī-hermitage, alas, [you] the beloved pupil of Dronācārya, alas, [you] who pleased the son of Gangā [that is, Bhīsma] by means of your proficiency in the training in missiles, alas, [you who proved to be] the shower of snow to the lotus-plant in the form of the family of the son of Rādhā [that is, Karna], alas, [you] who rescued Duryodhana from the Gandharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pāndavas,

तां वत्सलामनभिवाद्य विनीतमम्बा
गाढं च मामनुपगुह्य मयाप्यनुक्तः ।
एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ (मोहमुपगतः ।)

कञ्चुकी—भोः कष्टम्। एष कौरवाधमो यथेष्टमित एवाभिवर्तते। सर्वथा[1] संप्रत्ययमेव कालोचित. प्रतीकारः । चितासमीपमुपनयाम्यत्रभवती पाञ्चालराजतनयाम् । अहमप्येवमेवानुगच्छामि । (चेटीं प्रति ।) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं नकुलसहदेवौ वाऽवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताहअ परित्ताहअ अज्जा । [परित्रायध्व परित्रायध्वमार्याः ।]

(नेपथ्ये । कलकलानन्तरम्)

भो भोः, समन्तपञ्चकसचारिणः क्षतजासवमत्तयक्षराक्षसपिशाचगृध्रजम्बूकवाय-

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Without having bowed respectfully to that affectionate mother [of ours], without having embraced me closely and while [yet] unaddresed [any words or fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband], how is it, dear brother, that you have started on [this] long journey? 34

(*Faints away*)

Chamberlain—Oh alas! This wretch of a Kaurava is advancing even here exactly as it pleases him (*yathestam*) This alone is by all means the remedy suitable for the occasion now I shall take her ladyship, the Pāñcāla princess in the vicinity of the pyre I also shall follow them just in this way (*To the maid*) Good girl, you also go to the Queen's brother, Dhrstadyumna, or to Nakula and Sahadeva [for protection] Or rather, while His Majesty is reduced to this condition and when Bhīma and Arjuna have ceased to exist, whence can there be [any] hope of protection here?

Maid—Save, [oh] save, worthy Sirs!

(*Behind the curtain After a noise*)

O you, thinned fighting people, wandering about the Samantapañcaka and densely mixed (*bhūyistha*) with the Yaksas, demons, goblins, vultures, jackals and crows [all] in-

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[1] ' सर्वथाय प्रवेशकालः । ' ज.

सभूयिष्ठा विरलयोधपुरुषाः, कृतमस्मद्दर्शनत्रासेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी संनिहिता । कथयाम्युपलक्षणं तस्याः ।

ऊरुं करेण परिघट्टयतः सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या ।
दुःशासनेन कचकर्षणभिन्नमौलिः
सा द्रौपदी कथयत क्व पुनः प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे, परिभूयसे संप्रत्यनाथा कुरुकुलकलङ्केन । R.

युधिष्ठिरः—(सहसोत्थाय ।) पाञ्चालि, न भेतव्यं न भेतव्यम् । (ससंभ्रमम् ।) कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ । अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण । अन्यच्च रे कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।

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toxicated with the beverage of blood, enough of being distressed at our sight Tell [me] in which region Yājñasenī is present. I tell you her characteristic mark

[She], who was deprived of her garment in the presence of Duryodhana while he was sportively patting his thigh with his hand, and whose braid was dishevelled by Duśśāsana as he dragged her by the hair—tell [me], then (*punah*), in which region that Draupadī is! 35

Chamberlain—Alas, Queen born of the sacrificial altar, having no protector you will now be insulted by this stain on the Kuru-family !

Yudhiṣṭhira—(*Getting up all at once*) Pāñcāli, be not afraid ! (*With excitement*) Holloa, who is here, who ? Bring my bow with the quiver [You] wicked-souled, accursed Duryodhana, come on, come on I shall remove your pride of [the strength of] arms, augmented by skill in [the use of] the mace, by means of a shower of sharp arrows And, moreover, O charcoal [that is , dark spot] to the Kuru-family !

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [other] dear brother, the enemy of the

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१ 'ऊरू' ग–द्र २ 'दुःशासनस्य करकर्षणभिन्नमौलिः' ग–द्र. ३ ' मल्लम्' ज.

त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥
(ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः ।)

भीमसेन —ननु भोः समन्तपञ्चकसञ्चारिणः सैनिकाः, कोऽयमावेगः ।
रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकाम
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृत व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

द्रौपदी—(लब्धसंज्ञा ।) परित्ताअदु परित्ताअदु महाराओ । [परित्रायतां परित्रायतां महाराजः ।]

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enraged hunter in the form of Hara, I am not able, like you, who are [so] hard-hearted, to [continue to] live, but not [that I am not able] to deprive you of your life with showers of arrows ! 36

(*Then enters Bhīmasena, mace in hand, with all limbs smeared with blood*)

Bhīmasena—Why, you soldiers wandering about the Samanta-pañcaka, what [means] this excitement ?

I am neither a demon, nor a ghost [But] I am [only] a passionate Ksatriya, whose limbs are thoroughly cooled by the water in the form of his enemy's blood and who has [now] completely (*nir*) crossed over the vast (*gahana*) ocean of his great vow O you princely warriors, survivors of those that were burnt in the flames of the fire of war, away with this distress of yours Why do you lie crouchingly, screened by [the bodies of the] elephants and horses slain ? 37

May you tell [me] in which region Pāñcālī is staying ?

Draupadī—May Your Majesty protect [me], protect [me] !

Chamberlain—My Queen, daughter-in-law of Pāndu, get up, get up Now, quick entrance into the pyre itself is better [for you].

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१ 'यत्' ज

कञ्चुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ। संप्रति झटिति चिताप्रवेश एव श्रेयान्।

द्रौपदी—(सहसोत्थाय) कह ण सभावेमि अज्जवि चिदासमीवम्। [कथ न सभावयाम्यद्यापि चितासमीपम्।]

युधिष्ठिरः—क. कोऽत्र भोः। सनिषङ्ग धनुरुपनय। कथ न कश्चित् परिजन·। भवतु। बाहुयुद्धेनैव[1] दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि। (परिकरं बध्नाति।)

कञ्चुकी—देवि पाण्डुस्नुषे, सयम्यन्तामिदानीं नयनपथावरोधिनो दु·शासनावकृष्टा मूर्धजाः। अस्तमिता सप्रति प्रतीकाराशा। द्रुत चितासमीपं संभावय।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः।

भीमसेनः—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिना। तिष्ठतु तिष्ठतु। स्वयमेवाह सहरामि।

(द्रौपदी भयादपसर्पति।)

भीमसेनः—तिष्ठ तिष्ठ भीरु, क्वाधुना गम्यते। (केशेषु ग्रहीतुमिच्छति।)

Draupadī—(*Rising at once*) How is it that I yet do not honour the vicinity of the pyre [by going there] ?

Yudhisthira—Holloa, who is here, who ? Bring the bow along with the quiver How, none of the attendants is here ! Well ! Having closely pressed the villain in a fight with arms, I shall throw him into the fire (*Girds up his loins*)

Chamberlain—My Queen, daughter-in-law of Pāndu, let your hair, which were [formerly] pulled by Dussāsana, be now tied up, as they are obstructing the vision of your eyes ! The hope of retaliation has now vanished ! Quickly proceed to the vicinity of the pyre

Yudhisthira—Krsnā, not, indeed, should your hair be tied up when that villain Duryodhana is not [yet] killed

Bhīmasena—Pāñcālī, not, indeed, should the braid, disordered by Dussāsana be tied up by your own hand, while I am alive. Let it be [as it is], let it be I shall myself personally tie it up.

(*Draupadī moves away in terror*)

Bhīmasena—Stay, [oh] stay, [you] timid woman, where are you going now ? (*Desires to grasp her by her hair*)

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[1] '०युद्धेन सभावनविहस्तमेन' ज

भीमसेनः—निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

युधिष्ठिरः—(पुनर्गाढमालिङ्ग्य ।) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः
प्रियो भ्राता सत्यं त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्य, सोऽहम् ।

युधिष्ठिरः—

जरासंधस्योरःसरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकरः संयति भवान् ॥ ४० ॥

भीमसेनः—आर्य, स एवाहम् । तन्मुञ्चतु मामार्यः क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

Bhīmasena—When you have become King with the party of all your enemies killed, Bhīma lives and Arjuna also

Yudhiṣṭhira—(*Again embracing him closely*) Dear Bhīma!

Let alone the destruction of the enemy for a while (*tāvat*) Tell me this a hundred times Are you really my dear brother, he, who was the killer of Baka? **40 a b**

Bhīmasena—My noble brother, I am he!

Are you [really the same who] in [one] battle [proved to be] the crocodile, wanton (*lalita*) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, where water was [supplied by] a stream of blood? **40 c d**

Bhīmasena—Noble brother, I am the same May, then, my noble brother release me for one moment

Yudhiṣṭhira—What else has remained [to be yet done]?

Bhīmasena—A very great thing has remained! I shall just tie up Pāñcālī's mass of hair, which was [formerly] pulled by Duśśāsana, with this hand [of mine] which is wet with Suyodhana's blood!

Yudhiṣṭhira—May you go! Let the poor woman experience the tying of her hair!

भीमसेनः—(द्रौपदीमुपसृत्य ।) देवि पाञ्चालराजतनये, दिष्ट्या वर्धसे रिपुकुलक्षयेण । अलमलमेवंविध मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञा सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्जि ।
कान्ते राज्ञः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-
रङ्गेष्वङ्गेषु सक्तं तव परिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,-

द्रौपदी—आणवेदु णाहो । [आज्ञापयतु नाथः ।]

भीमसेनः—स्मरति भवती यत्तन्मयोक्तम् । (' चञ्चद्भुज-' (१।२१) इत्यादि पठति ।)

द्रौपदी—णाहं, ण केवलं सुमरामि । अणुहवामि अ णाहस्स प्पसादेण । [नाथ, न केवल स्मरामि । अनुभवामि च नाथस्य प्रसादेन ।]

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रिर्दुःशासनविलुलितेयं वेणी ।

Bhīmasena—My Queen, princess of Pāñcāla, you are happily to be congratulated upon the destruction of our enemy's family Away, away, [then] with distress at seeing me in this condition!

Touch this coagulated blood on my hands, the remnant of what I have drunk, of that notorious (*tena*) Duśśāsana, the brute of a man, by whom you were [formerly] dragged in the assembly of kings Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [of mine] in order to extinguish the fire, arising from your insult. 41

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāndavas? Honoured [Draupadī], sprung from sacrificial altar!

Draupadī—May my lord command.

Bhīmasena—Does your ladyship remember what I said? (*Recites* 1 21 'Bhīma will decorate etc')

Draupadī—My lord, not only do I remember [it], but am also (*ca*) experiencing [it] though my lord's favour!

Bhīmasena—(*Shaking her braid*) Honoured lady, let this braid, dishevelled by Duśśāsana [which proved to be] the night of

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१ '०मतिसरसामिदं' ज. २ 'रङ्गेऽङ्गेऽसृङ् निषक्तं' ज ३ 'रिपुजनितस्यान०' ज.

द्रौपदी—णाह, विसुमरिदह्मि एदं वावारम् । णाहस्स प्पसादेण पुणो वि सिक्खिस्सम् । [नाथ, विस्मृतास्म्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये ।]

(भीमसेनो वेणीं बध्नाति ।)

(नेपथ्ये ।) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्तःपुराणि ।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः ॥४२॥

युधिष्ठिरः—देवि एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन।

(ततः प्रविशतः कृष्णार्जुनौ ।)

कृष्णः—(युधिष्ठिरमुपगम्य ।) विजयतां निहतसकलारातिमण्डलः सानुजो युधिष्ठिरः ।

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destruction to the family of Dhrtarāstra's sons, be now tied up

Draupadī—My lord, I have forgotten this business I shall learn it even again though my lord's favour

(*Bhīmasena ties up her braid of hair*)

(*Behind the curtain*) May happiness attend the princely families that have remained from being burnt in the fire of the great war.

Here is tied Krsnā's mass of hair, the friend of enraged Yama and the [portentous] comet to the Kurus—[the mass of hair] through whose unloosening the sons of Pāndu, of matchless strength of arms, being blinded with rage, slew [numerous] kings and forced in every quarter [ladies in] royal harems to unloosen their hair! Let [therefore] the destruction of subjects [now] cease May happiness attend the families of kings! 42

Yudhiṣṭhira—My Queen, here the tying of your hair is greeted by the Siddha-folk, moving along the expanse of the sky.

(*Then enter Krsna and Arjuna*)

Kṛṣṇa—(*Approaching Yudhisthira*) May victory attend Yudhisthira, in company with his younger brothers—[Yudhisthira] who has the group of all his enemies killed!

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१ 'चेटी' ग-द २ 'कुरनरपतिभिः' ग-द ३ '०न्यनुदिनमधुना०' ज ४ 'दिष्ट्या' ज

अर्जुनः—जयत्वार्यः ।

युधिष्ठिरः—(विलोक्य ।) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन्न् अभिवादये । (किरीटिनं प्रति) एहि एहि वत्स । (अर्जुनः प्रणमति ।)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यद्यस्य भगवान् पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसंभूतमूर्ति
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमचिन्त्यं चिन्तयित्वापि[1] न त्वा
भवति जगति[2] दुःखी किं पुनर्देव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य ।) वत्स, परिष्वजस्व माम् ।

कृष्णः—महाराज युधिष्ठिर,

Arjuna—May victory attend my noble brother!

Yudhiṣṭhira—(*Observing*) Oh, [here have arrived] the divine Lotus-eyed [Lord] and my dear brother Kirītin! Divine [Lord], I bow to you! (*To Kirītin*) Come on, come on, my dear brother.

(*Arjuna bows*)

Yudhiṣṭhira—(*To Vāsudeva*) Lord, whence can there arise anything else than victory to him whom the divine ancient Man, Nārāyana, blesses with auspicious things?

In this world, [O] God, [a person] feels not misery after even contemplating you, what, then, after [actually] seeing [you, as I have done]—[you] whose form springs from the disturbance of [that primordial matter viz Prakṛti], which gives rise to evolved products [such as] the great *Mahat* and others, who, as characterised by the [three] qualities, are the cause of the creation, destruction and sustentation of [all] created beings and who are un-unborn, immortal and inconceivable! 43

(*Embracing Arjuna*) Dear brother, embrace me

Kṛṣṇa—Your Majesty Yudhiṣṭira,

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१ '°यित्वा भवन्त ' ग द् २ ' जगद्दुःखं ' ग–द्

व्यासो[1]ऽयं भगवानमी च मुनयो वाल्मीकिरामादयो
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिताः ।
प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः समं
स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायातः।

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेवं विप्रलब्धाः ।

भीमसेनः—(सरोषम् ।) क्वासौ धार्तराष्ट्रसखो राक्षसः पुण्यजनापसदो येनार्यस्य महांश्चित्तविभ्रमः कृतः ।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and the sages, Vālmīki [Parasu-] Rāma and others, and the commanders of the army, headed by Dhrstadyumna and led by the sons of Mādrī, along with the obedient-to-command families of the Māgadhas, Matsyas and Yādavas, carrying on their shoulders pitchers of water from holy places 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvaka

Yudhiṣṭhira—How, [it is strange] we were thus deluded by the demon Cārvaka!

Bhīmasena—Where is that demon, the friend of the son of Dhrtarāstra, wretch of a holy man, who created great distraction of mind in my noble brother ?

Kṛṣṇa—That villain has been seized by Nakula Then tell [me], Your Majesty, what desire [of yours], further than this shall I accomplish

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१ अस्य श्लोकस्य स्थाने ‘ एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवसात्यकिप्रमुखाश्च सेनापतयो यादवमत्स्यमागधकुलसंभवाश्च राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेकं धारयन्ति ’ इति गद्यमायाति लोचनविषय ग–ङ पुस्तकयोः

युधिष्ठिरः—नं किंचिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया बुद्ध्या संतुष्यामि । न खल्वतः परमभ्यर्थयितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।
त्वं देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद्भगवांस्तदिदमस्तु ।

(भरतवाक्यम् ।)

अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु च[3] भवद्भक्तिर्द्वैत विना पुरुषोत्तम ।

Yudhisthira—There is nothing which the divine Lord does not grant, when [he is] pleased As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men[1] Indeed I am not able to request for anything further May the Lord [just] see

The entire family of the enemies has been killed by [us, being] blinded with anger, while we five have continued to be the same, unscathed The ocean of humiliation to Pāñcālī, brought on by my unmoral deeds, has been crossed. You, Purusottama, Lord, are speaking with kind regards to me, who am [therefore really so] blessed What else, further than this, can I possibly solicit from the divine Lord, who is pleased [with me]? 45

Yet if the divine Lord is [so] pleased, then let this be[1]

(*The Actors' Sentence*)

May people live [the full span of] man's life [that is, a hundred years], exempt from wretchedness and unexhausted by illness And may devotion to you, free from division, prevail [in the world], [O] Purusottama. May the

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१ ' एव पुण्डरीकाक्ष ' इत्यधिकमत्र ग-द पुस्तकयो. २ 'अकृपणपाति. काम'ग-द.
३ 'भगवन् भक्तिर्द्वैत विना पुरुषोत्तमे' ज.

दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवित्
सततसुकृती भूयाद्भूप प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्तु ।

(निष्क्रान्ताः सर्वे ।)

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाम नाटकम्

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king be loving towards the world, a kinsman to the learned, recogniser of speciality in merits, always performing meritorious deeds and conciliating the circle [of neighbouring princes] ! **46**

Kṛṣṇa—May it be so ! (*All go out*)

END OF ACT VI

Here ends the drama named Veṇīsaṃhāra

Notes

THE INTRODUCTION

वेणीसहारम्—This is the title of the play Grammatically it can be explained as (1) वेण्या सहारः वेणीसहार । वेणीसहारमधिकृत्य कृत नाटक वेणीसंहारम् a drama having for its subject the collecting together, or the tying up, or the rearrangement (सहारः from स + हृ) of the (single) braid of hair Note that such forms are obtained, according to 'अधिकृत्य कृते ग्रन्थे' पा 4 3 87, which prescribes in this sense the *taddhita* affix अण् Now this affix causes Vrddhi of the first vowel of the word, according to 'तद्धितेष्वचामादे ' पा 7.2 117 So strictly our form would be वैणीसहारम् To avoid this we take the help of Kātyāyana's Vārtika 'लुबाख्यायिकाभ्यो बहुलम् ,' which lays down that the *taddita* affix अण् may optionally be dropped in the case of Ākhyāyikās But our troubles are not over even with this help of Kātyāyana, for his Vārtika is not applicable in the present case, because the Venīsamhāra *is not* an Ākhyāyikā (which by the by is a technical name for a species of prose composition such as the Harscarita of Bāna). To escape from this difficulty we either take the word Ākhyāyikā in the Vārtika in its most general sense viz any literary composition which treats of a story (which then would include even a drama), or bluntly say that Kātyāyana must have meant आख्यायिकादिभ्य by his आख्यायिकाभ्य (2) वेण्या सहार वेणीसहार. (षष्ठीतत्पुरुष) This word is then metaphorically identified (अभेदोपचारात्) with the drama, wherein the rearrangement of the single braid prominently figures, the upacāra being based upon प्रतिपाद्यप्रतिपादकभाव, and being thus made an adjective to Nātaka it becomes neuter (3) वेण्या सहार (वर्ण्यते) यस्मिन् (नाटके) तद् वेणीसंहारम् (व्यधिकरणबहुव्रीहि). In these two latter cases वेणीसहारम् becomes an adjective and is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यलकारसूत्र 1 5 10 (विशेष्यस्य प्रतिपत्तौ जातायां विशेषणमात्रस्यैव प्रयोग), which says that an adjective alone may be used when the noun which it qualifies can be easily understood –Exegetically the title has reference to the vow of Bhīmasena, which forms the central topic of the play. When Draupadī was dragged by her hair in the Kuru-assembly, where the dyūta was proceeding, by Duśśāsana and when Duryodhana bared his thigh and showed it to the Pāñcāla prin-

cess, intimating thereby his desire that she should come and occupy it, Bhīmasena in anger vowed that he would tear open the chest of Duśśāsana and drink his blood and that he would break the thigh of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana, rearrange the dishevelled hair of Draupadī, who was therefore to allow her hair to remain in that disordered state till he fulfilled his vow* Now it is this latter part of Bhīmasena's vow concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that is referred to in the title Venīsamhāra It must be pointed out here that this particular portion of Bhīmasena's vow (printed in Italics above) has no sanction in the Mahābhārata There is no reference to it in the Sabhāparva, which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāndava Princes In the Śalyaparva also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood Further, in the description of the life the Pāndavas led in the forest and in the capital of Virāta there is no reference to Draupadī's allowing her hair to continue disordered with a view to their ultimately being rearranged by Bhīmasena in the manner stated above From the Sabhāparva onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood It would, therefore, appear that this part of Bhīmasena's vow is Bhatta Nārāyana's own invention and it is easy to see that from the dramatic point of view it is of the utmost importance But this fact does not appear to have struck any of the previous annotators For Bhīmasena's vow according to the Mahābhārata read ' एवमुक्त्वा तु कौन्तेयमपोह्य वसन स्वकम् । स्मयन्नवेक्ष्य पाञ्चालीमैश्वर्यमदमोहित. (दुर्योधन) ॥ 28 द्रौपद्या प्रेक्षमाणाया सव्यमूरुमदर्शयत् ॥ 29 भीमसेनस्तमालोक्य नेत्रे उत्फाल्य लोहिते । प्रोवाच राजमध्ये त सभा विश्रावयन्निव ॥ पितृभि' सह सालोक्यं मा स्म गच्छेद् वृकोदर । यद्येतमूरुं गदया न भिन्द्यां ते महाहवे ॥ 32 इद च भूयो वक्ष्यामि सभामध्ये बृहद्वचः । सत्य देवा करिष्यन्ति यन्नो युद्ध भविष्यति ॥ 61 सुयोधनमिमं पापं हन्तास्मि गदया युधि । शिर पादेन चास्याहमधिष्ठास्यामि भूतले ॥ 62 वक्ष शूरस्य निर्वास्य परुषस्य दुरात्मन । दुश्शासनस्य रुधिरं पास्यामि मृगराडिव ॥ 63 ' अध्याय 92; 'मैव स्म सुकृतां लोकान् गच्छेत्पार्थो वृकोदर । यदि वक्षो हि ते भित्वा न पिबेच्छोणितं रणे ॥ 21 धार्तराष्ट्रान् रणे हत्वा मिषतां सर्वधन्विनाम् । शर्म गन्तास्मि न चिरात्सत्यमेतद् ब्रवीमि ते ॥ 22 ' अध्याय 99 सभापर्व Another thing to be noted in connection with the title Venīsamhāra is the double

meaning of the word Veni, which also appears to have been ignored वेणि means (1) the hair properly braided, with due decorations, a kind of arrangement that ladies living happily with their husbands used to have in ancient India This could more correctly be designated as त्रिवेणी or पञ्चवेणी, according as the mass of hair was first divided into three or five sections (called पेड in Marāthī), before the ornamented arrangement was made, (2) the mass of hair tied in a single unornamented long braid, an arrangement adopted by the virahinīs and properly known as एकवेणि In olden days women in separation used to allow their hair, tied in a single mass, to hang loosely on their back, somewhat analogous to what they now do, when bathed overhead, to allow the hair to get dried This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and rearranged the hair properly with appropriate decorations This is the वेणिमोक्ष (more correctly the एकवेणीमोक्ष), that is often referred to in descriptions of virahinīs and to which ladies in separation so eagerly look up Now according to the dramatic situation devised by Bhatta Nārāyana, Draupadī was to regard herself as a virahinī and continue wearing a single mass of hair, till Bhīmasena fulfilled his vow and tied up her single braid (veni) into a new auspicious ornamented arrangement For, the fact that she suffered that egregious insult at the hands of Duśśāsana even in the presence of the Pāndavas meant that to Draupadī they were as good as absent and continued to be so till the insult was avenged This is the significance which Bhatta Nārāyana attaches to the single braid of Draupadī, which further was to serve the purpose of keeping fresh the memory of her insult in the mind of her husbands Thus venī in the title Venīsamhāra possesses the second of the two senses noted above The same sense is present in Yudhisthira's 'अनुनयतु तपस्विनी वेणीसंहारम्' Act vi, but in 'मुक्तवेणी स्पृशन्' i 19 venī possesses the first sense J explains वेणीसंहारम् as वेण्याः संहारः उन्मोकः अत्र This is quite a plausible intepretation, for when वेणि is understood in the second sense, in which it certainly must be understood, संहार may either be taken to signify संहरणम् or संयमनम् (tying up, rearrangement), as we have done, or उन्मोक or मोक्ष (untying, unloosening), as J does. Both these senses, though diametrically opposed, ultimately convey the same idea viz the proper rearrangement of the single braid For, in order to rearrange the braid, it must first be untied (thus संहार = उन्मोक), and when it is untied, it is certainly untied with a view to rearrange it in the proper form (thus संहार = संयमनम्). Thus वेणीसंहार in short mean

either the rearrangement or the tying up of the single braid (after of course unloosening it), or the unloosening of the single braid (in the process of rearranging it). But the latter interpretation, though intrinsically unoffending, has to be rejected in view of 'सयमामि तावत्.. पाञ्चाल्या. केशहस्तम् ' and ' एष ते मूर्धजाना सहारोऽभिनन्दित ' Act vi, by which passages the author paraphrases वेणीसहारम्, which he has used in the same connection. This means the poet intends to take संहार in the sense of सयमनम् A third way, for which also J is responsible, runs वेण्या (हेतुना) सहारो (विनाशो दु.शासनादीना) यत्र This makes the title refer to the slaughter of Duśśāsana and others, which was ultimately due to Draupadī's braid of hair being dragged by Duśśāsana Thus there are three grammatical and three exegetical explanations of the title वेणीसंहारम्

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction This is called मङ्गल It is credited with the power of removing obstacles and leading to safe completion the work undertaken In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndī For the efficacy and desirability of the Mangala vide 'मागलिक आचार्यो महत शास्त्रौघस्य मंगलार्थं वृद्धिशब्दमादित प्रयुङ्क्ते । मगलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्ति आयुष्मत्पुरुषकाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युरिति ' पतञ्जलि's महाभाष्य, ' ननु मंगलस्य समाप्तिसाधनत्व नास्ति । मगले कृतेपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात् । मगलाभावेपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत् । न । कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभाव । किरणावल्यादौ तु ग्रन्थाद्बहिरेव मगल कृतमतो न व्यभिचार । ननु मगलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । समाप्तिकामो मंगलमाचरेदिति श्रुते. ' अन्नभट्ट 's दीपिका

1 Construe·—निषिद्धैरपि एभि मधुकरै लुलितमकरन्द , सभिन्नमुकुल. (अत एव) इन्दोः करै अन्त. छुरित इव (दृश्यमान), हरिचरणयोः प्रकीर्ण अय पुष्पाणाम् अञ्जलि अस्य सदस· नयनसुभगां सिद्धिं न विधत्ताम् । (शिखरिणी)

The Sūtradhāra held in the cavity formed by joining together his two hands (अञ्जलि.=ओंजळ in Marāthī 'अञ्जलिस्तु पुमान् हस्तसपुटे ' मेदिनी) fresh fully blown flowers, replete with honey, ready to be offered in worship at the feet of Lord Visnu Bees attracted by their fragrance and their honey hovered round the hollow formed by his hands. He naturally desired that the flowers should not be touched by the bees, nor should their honey be devoured by them. He was therefore trying to ward them off (निषिद्ध), but his two hands being already engaged in holding the flowers, his efforts to drive the bees away were not quite so successful, with the result that the bees by their movements at

least succeeded in rendering unsteady (छुलित shaken, stirred. 'प्रेङ्खोलितं तरलितं छुलितं प्रेङ्खितं धुतम्' अभिधानचिन्तामणि॰) the honey, if they could not suck it up. J explains alternatively निषिद्धैः as 'prohibited by the Śāstras', quoting as from Manu 'छिद्राणि कीटजुष्टानि कुसुमानि विवर्जयेत्'. Though this can hardly be the meaning of निषिद्धै, it can account for the Sūtradhāra's anxiety to ward the bees off For, flowers already enjoyed by bees would be unsuitable for divine worship Consequently J's explaination of छुलित as पीत must be rejected The second line contains an Utpreksā, which is neither clear nor charming (चमत्कृतिजनक) The poet appears to us to have somehow brought in a reference to the moon in order to satisfy the definition of a Nāndī, which requires *inter alia* mention of the moon Vide Appendix A The cavityful contained flowers, of course white, the buds (मुकुलः-लम्) of which were fully (सम्) open The filaments bedewed with honey were consequently clearly visible And it is these honeyed filaments which, we think, are fancied to be the ambrosial rays of the moon, with which the cavityful is described to be as it were lined (छुरित strewed, occupied, smeared) from the inside This in our opinion is the best way of understanding the Utpreksā Other ways are also possible. To wit, (2) करै छुरित इव संभिन्नमुकुल॰. The buds were fully blown But the poet imagines that they were so blown because they were as though cut (छुरित–छुर छोरति to cut) from inside by the rays of the moon This means that the flowers in the añjali are fancied to belong to that category, which blossoms during night under the influence of the moon. The Utpreksā then becomes a हेतूत्प्रेक्षा, inasmuch as a cause for the opening of the flowers is fancied. संभिन्नमुकुलत्व was a fact What was fancied was the reason for this viz that the flowers were cut from inside by the rays of the moon The drama was being represented on a moonlit night As the Sūtradhāra entered with a cavityful of fully blown flowers, rays of the moon found their way inside them This leads the Sūtradhāra to imagine that the flowers were as though opened by the influence of the rays of the moon. (3) संभिन्नानि मिश्रितानि मुकुलानि यत्र. The añjali contained flowers which were intermixed (संभिन्न) with buds. And these buds are fancied to be the rays of the moon. That is how we understand the Utpreksā according to this way. Note that इव is one of the regular words that reveal the presence of an Utpreksā Read 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोपि तादृशः' काव्यादर्श ii 234 सिद्धि न —The stanza apparently has an un-Nāndi-like ring about it in so far as it contains a hope for '*our* success,' whereas the ordinary Nāndī expresses a hope for the good

of the audience This objection is removed when we remember that the success hoped for is to be delightful (सुभग) to the eyes of the assembly People have assembled to witness a drama The Sūtradhāra hopes that success may attend his performance—a success that will delight the audience So ultimately the hope refers to the good of the congregation प्रकीर्ण, though a *p p* from प्र+कृ किरति, has the sense of '*about to be* scattered or offered When the Sūtradhāra uttered this stanza, the flowers had not already been offered, but they were going to be offered Thus the निष्ठा or the *p p* termination न (here changed to ण) in प्रकीर्ण is not used in the ordinary sense of denoting a past action, but an action which was to commence in the near future, according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या' For a similar well-known use read 'मम मन्दभाग्याया पुनरेकैव दुहिता। सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता। कथमेव दूरदेशस्थितेन जामात्रा सहास्या पाणिग्रहण भविष्यतीति चिन्तयात्मापि न मे प्रतिभाति' रत्नावली I, 'अन्ये च बहव शूरा मदर्थे त्यक्तजीविता' गीता I 9. पुष्पाणाम् अञ्जलि is a Sanskritism for अञ्जलिपरिमितानि or अञ्जलिस्थानि पुष्पाणि

2 Construe —कालिन्द्या पुलिनेषु केलिकुपितां, रासे रसमुत्सृज्य गच्छन्तीम्, अश्रुकलुषां राधिकाम् अनुगच्छत. तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गते प्रसन्नदयिताद‍ृष्टस्य कसद्विष अक्षुण्ण अनुनय व पुष्णातु। (शार्दूलविक्रीडितम्)

On the sands (पुलिनम्) of the Jumna (कालिन्दी) Krsna was enjoying the cowherds' rāsa dance, in which the Gopīs, including his special favourite Rādhā, took part Krsna, it would appear, inadvertently paid unusual attention to some other cowherdess, at which Rādhā was offended She was very jealous of Krsna's affection. She thought a rival was about to usurp her place. Tears stood in her eyes. She now lost all interest (रस delight) in the play and at once started away in anger Krsna closely followed with a view to conciliate (अनु-नी) her and in doing so he planted (निवेशित) his feet exactly on the impressions (प्रतिमा) left by her feet in the sands His affection for Rādhā was so genuine that contact with the very sand first touched by his beloved's feet thrilled his entire frame through transport of love This was the most decisive and unmistakable proof of his sincere love for Rādhā. For, if contact with the mere sand first touched by her thrilled him, how great would be his delight, if Rādhā herself were to be favourable to him? All this was duly noticed by the clever Rādhā, who, delighted at heart, cast at him a glance of gratification, which meant that Krsna's conciliation had achieved its purpose. केलिकुपिता—केल्या कुपिता angry or offended in

the sport The keli of course refers to the rāsa dance केलिकुपिता would also mean केल्या कुपिता angry for very sport, feigning anger, but this meaning does not appear to be the one intended. रास. a kind of circular dance practised by cowherds, especially that in which Krṣna and the Gopīs took part. 'रासो विदग्धगोष्ठ्या च क्रीडायामपि गोदुहाम्' विश्व अश्रुभिः कलुषाम् turbid or bedewed with tears The kalusatva refers to the fact that owing to tears rising the usual splendour of her face was lost तस्या पाद्यो प्रतिमासु निवेशिते पदे येन उद्गता रोमोद्गति यस्य रोमोद्गतिः (रोम्णाम् उद्गति bristling or standing on end of the hair) is one of the eight सात्त्विकभाव s or outward manifestations of the passion raging inside Note 'स्तम्भ स्वेदोथ रोमाञ्च स्वरभंगोथ वेपथु । वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका स्मृता' S D. iii 135-136 प्रसन्न दृष्टस्य is a proleptic adjective It shows the result of Krsna's anunaya or conciliation कंसद्विष the slayer of Kamsa i e Krsna कंस was King of Mathurā, son of Ugrasena and maternal uncle of Krsna, being the brother of his mother, Devakī While after the marriage of Devakī with Vasudeva, Kamsa was driving the happy couple home, a heavenly voice warned him that the eighth child of Devakī would kill him Thereupon he put both of them into prison and kept the strictest watch over them As soon as a child was born to Devakī, it was taken away by Kamsa and killed, and six children were disposed of in this way The seventh child was Balarāma, but he was transferred, while yet unborn, from the womb of Devakī to that of Rohinī, the second wife of Vasudeva living in Gokula, and it was given out that Devakī had had an abortion Krsna was the eighth child, who was conveyed by Vasudeva inspite of Kamsa's vigilance, from his prison to the house of the cowherd chief Nanda, where he was brought up as the son of Nanda and Yasodā When Kamsa came to know this, he sent several demons to work the death of Krsna, but he killed them all with ease. At last Kamsa invited Balarāma and Krsna for fighting duels with wrestlers at his court, whom he had instructed to kill them But instead of killing their adversaries, the wrestlers themselves were killed and while Kamsa was making the last attempt to destroy his much dreaded enemy, Krsna dragged him from his throne and killed him in open court अक्षुण्ण (from अ+क्षुद् -क्षुणत्ति to tread upon) not trodden or trampled upon, not baffled, accepted, successful व पुष्णातु may nourish you, may lead you on to prosperity

3 Construe —मयपुरदहने देव्या सप्रेम दृष्ट, आसुरीभि किमिदमिति भयात् संभ्रमात् च (दृष्ट), शान्तान्तस्तत्त्वसारै ऋषिभि सकरुण (दृष्ट), विष्णुना सस्मितेन

(सता दृष्टः), दैत्यवीरे अस्त्रम् आकृष्य उपशमितवधूसंभ्रमे सगर्वं (सद्भि दृष्ट), देवताभिः सानन्दं (दृष्ट) धूर्जटिः युष्मान् पातु । (स्रग्धरा)

मयनिर्मितानि पुराणि मयपुराणि (मध्यमपदलोपी समास) । तेषां दहनं तस्मिन् at the (time of the) burning of the cities constructed by Maya The reference is to त्रिपुरदहन brought about by Śiva There were in ancient days three demons, Tārākṣa, Kamalākṣa and Vidyunmālin by name sons of Tāraka, who by propitiating Brahmā with rigorous austerities had obtained three cities. These were built for them by Maya, the architect of the demons and were made of gold, silver and iron and were situated in the sky, air and earth respectively. When these demons began to torment the world by wandering about here and there in their moveable cities, Śiva at the request of the gods and with their co-operation burnt the three cities together with the inmates thereof, and consequently became known as Tripurāri, Purāntaka, Purārāti etc Read 'ते तु लब्धवरा प्रीता सप्रधार्य परस्परम् । पुरत्रयविसृष्टयर्थं मय वव्रुर्महारथा ॥ 19 ततो मय स्वतपसा चक्रे धीमान् पुराणि च । त्रीणि काञ्चनमेक वै रौप्य कार्ष्णायसं तथा ॥ 20' अध्याय 24, 'एकबाणेन त देवस्त्रिपुर परमेश्वरः । निजघ्ने सासुरगण देवदेवो महेश्वर ॥ 35 बाणतेजोऽग्निदग्ध तद्विप्रकीर्ण सहस्रधा । 36 एवं हि त्रिपुर दग्ध दानवाश्चाप्यशेषत. । महेश्वरेण क्रुद्धेन त्रैलोक्यस्य हितैषिणा ॥ 37' अध्याय 27 कर्णपर्व The present stanza describes how Śiva was gazed at with different feelings by different parties at the time of this great victory, which is celebrated by the Hindus even to this day by means of illuminations on the 15th day of Kārtika, which is known as Tripurī-Paurṇimā Śivā's queen (देवी), Pārvatī, naturally looked at him affectionately, when he was displaying such wonderful valour The demonesses (आसुरी) were terrified because they knew not what it all meant (किमिदमिति) and became confused (संभ्रम flurry, confusion) for this very terror, not knowing what to do. शान्त च तद् अन्तस्तत्त्व च, तदेव सारः येषां ते whose strength or essence lay in a quiet soul. To the sages quiet was the all-in-all of life. Anything which was opposed to शम was therefore by them disliked The present phenomenon consequently excited in them nothing but a feeling of pity—pity for the poor demons that were about to be burnt to death and also for Śiva for his murderous activity, which was so glaringly opposed to their cherished Śama. Viṣṇu merely smiled, signifying thereby his surprise at that tremendous fuss Śiva was making to burn the three cities, a feat which he could have accomplished in no time and with the greatest ease This clause shows Bhatta Nārāyana's distinct partiality towards Viṣṇu and reveals him to be a devotee of that deity a fact which already must have occurred to the reader on a perusal of the first two stanzas,

which glorify that God In this connection the reader's attention is invited to iii 10 *infra* and our remarks thereon. Another thing to be noted here is that from the account of the tripuradahana contained in the Mahābhārata we learn that Viṣṇu actually co operated with Śiva *as his instrument* by becoming the one arrow with which Śiva burnt those cities (' कल्पयित्वा रथ दिव्य ततो बाणमकल्पयत् । चिन्तयित्वा हरि विष्णुमव्यय यज्ञवाहनम् ॥ 30 शर संकल्पयाचक्रे विश्वकर्मा महामना· । .. 31 ' कर्णपर्व अ. 26) But Bhatta Nārāyaṇa here places Viṣṇu on a detached pedestal of indifference, from which with an air of superiority he is smiling at Śiva's activity This twisting of the original is highly significant and confirms the view regarding the author's religious creed mentioned above The reading सस्मित च for सस्मितेन appears to be a later emendation, introduced to secure some sort of symmetry with सप्रेम But सगर्वै baffles such attempt at symmetry On the contrary च in ' सस्मितं च ' introduces an element of dissymmetry For if it was to be used to connect the various clauses, it should either find place in the last clause, or be repeated in every one It is therefore better to have no च at all Note that the च in the second half of the first line does not connect the two clauses, but merely भयात् and सभ्रमात् आकृष्यास्त्रम् is more powerful than आदायास्त्रम् and is therefore preferred It is also more in keeping with the robust fearless character of the demons. उपशमित: वधूनां संभ्रम यै The hauteur of the demons was by no means toned down. They frankly prepared themselves for fight, quite undaunted, and allayed the confusion of their wives, who, in their characteristic feminine way, had a truer presentiment of the fate impending. सानन्दम्—This was natural, because it was at the special request of the gods that Śiva had taken upon himself the task of destroying these demons धूर्जटि is Śiva Explain धू भारभूता जटि (=जटा) यस्य who possesses heavy matted hair; or धु· गङ्गा जटिषु यस्य having the Ganges in his matted hair This stanza is a good example of a figure of speech called उल्लेख, defined in S D as ' क्वचिद् भेदाद् गृहीतॄणां विषयाणा तथा क्वचित् । एकस्यानेकधोल्लेख य. स उल्लेख उच्यते ' x 37 and illustrated in 'प्रिय इति गोपवधूमि शिशुरिति वृद्धैरधीश इति देवै. । नारायण इति भक्तै- र्ब्रह्मेत्यग्राहि योगिभिर्देव '

According to a famous dictum of Bharata the Nāndī suggests the plot of the play (' आशीर्नमस्क्रियारूप श्लोकः काव्यार्थसूचक· । नान्दीति कथ्यते '). S D. and D R also speak of ' श्लोकै. काव्यार्थसूचकै· '. Looked at from that point of view the present Nāndī stanzas also yield suggestions of the plot of the play. Thus, the first stanza suggests the outrage committed by the voluptuous (मधुकर) Duryodhana and others on Draupadī

inspite of the wholesome advice to the contrary given by Bhīṣma and others. This is how the suggestion in this stanza is usually explained. But this view, we think, is entirely wrong. For the outrage on Draupadī is now a matter of past history and does not form part of the plot of the play We think the suggestion from this stanza should refer to Duryodhana's rejection of the overtures of peace made by Kṛṣṇa even against the advice of Nārada, Bhīṣma, Droṇa, Gāndhārī and others and his subsequent impudence in trying to capture the person of the Lord The second line may suggest the tearing open of Duśśāsana's chest by Bhīma with his sharp nails The second stanza suggests generally the scenes of the first and the sixth acts, the tearful Draupadī angry at her insult long remaining unavenged and the victorious Bhīma now able to conciliate his beloved after carrying out his fearful vow The suggestion in the third stanza can be more explicitly explained by referring it to the feelings with which different people looked at Bhīma when he became ready to work the ruin of the Dhārtarāṣṭras Devī was Bhīma's queen Draupadī, who naturally looked at him with affection Duryodhana and others by their actions were no better than demons and their wives were therefore āsurīs, who were inspired with terror and were confused Sages like Nārada felt pity at the whole scene of slaughter where kinsmen killed kinsmen Kṛṣṇa was laughing in his sleeve, because he knew it was really he who was punishing the Kauravas and Bhīma was merely his instrument The gods naturally were delighted to see the wicked destroyed.

For these three stanzas some Mss. read three others, which however are not incorporated in the text of any of the printed editions, except that of Kedāra Nātha Tarkaratna (1870), where they occur, being prefaced by 'पाठान्तरे नान्दी' They run as follows 'जयति स नाभिर्जगतां स्वनाभिरन्ध्रोद्भवज्जगद्बीजः । दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्ड' ॥ १ अपि च । जयति स भगवान् कृष्ण शेते य शेषभोगशय्यायाम् । मध्येपय पयोधेरपर इवाम्भोनिधि कृष्ण ॥ २ अपि च । उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा । धृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्या ॥ भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा व । शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥ ३' Translate Glorious is that Dāmodara [that is, Kṛṣṇa], the support (नाभि the nave of a wheel which supports the spokes, hence support) of the worlds, from the hole of whose navel (स्व has no propriety) springs up [Brahmā], the seed [that is, the creator] of the universe and who [at the time of universal destruction] throws the egg of the world in the abyss (गह्वरम्) of his own belly 1. Moreover, glorious is that divine Kṛṣṇa, who sleeps on the bed of the hood of [the lordly serpent] Śeṣa

in the middle of the water of the ocean, even like another dark coloured ocean. 2 Moreover, may the body of Lakṣmī, with arms languidly (अलस यथा तथा) moving [through exhaustion of sports], that was embraced and again brought back to the bed by Śauri [that is, Viṣṇu] whose delight in sexual sport became doubled at [the sight of] her beauty at that time, when she, her profuse braid of hair hanging loosely on her shoulders, was getting up at the conclusion of their sport, supporting the weight [of her body] on the lordly serpent with one of her hands and holding by the other her garment, protect you ! 3 The last stanza contains too uttāna a description of the sambhoga śṛṅgāra between Viṣṇu and Lakṣmī and is really unsuitable for a Nāndī

नान्द्यन्ते at the end of the Nāndī The Nāndī generally consisted of a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit began. Technically it formed one of the 22 parts, such as Pratyāhāra, Avataraṇa etc that constituted the Pūrvaraṅga This latter was an elaborate religious ceremony which according to Bharata it was necessary to go through before a play actually commenced For interesting details vide Nāṭyaśāstra adhyāya v, called Pūrvaraṅgavidhāna Later authorities left it to the option of the dramatist to go through all the items of the Pūrvaraṅga or not But the Nāndī was compulsory Read ' यन्नाट्यवस्तुन पूर्वं रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ 22 प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23 ' S D vi For the definitions of Nāndī and Sūtradhāra vide Appendix A The words नान्द्यन्ते सूत्रधार. occurring after the benedictory stanzas raise the question as to who recited the Nāndī There appears to be no doubt that it was the Sūtradhāra who did it, for Bharata specifically lays down that he should do so (' सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित । नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ' नाट्यशास्त्र v. 98) But then why not have the word ' सूत्रधार —' precede the Nāndī stanzas to show that they are to be uttered by the Sūtradhāra ? Answer to this objection appears to us to be this that the Nāndī was really no part of the drama, which began only when it was over Besides it was well-known that the Sūtradhāra who figured prominently in the Pūrvaraṅga, recited it. The dramatist therefore did not think it necessary to put that stage direction (सूत्रधार =सूत्रधारो वदति is really a stage-direction) before the Nāndī stanzas, for stage-directions figured only in that part which constituted the drama proper Another point to be noted in this connection is this According to the ancient rule laid down by Bharata and mentioned by D R and S D the Sūtra

dhāra quitted the stage along with his followers as soon as the Pūrvaranga was over and an actor, called Sthāpaka, who resembled him in qualities and form entered to take his place ('त्र्यस्रं वा चतुरस्रं वा शुद्धं चित्रमथापि वा । प्रयुज्य रङ्गान्निष्क्रामेत्सूत्रधार सहानुग ॥ 149 प्रयुज्य विधिनैव तु पूर्वरङ्ग प्रयोगत । स्थापक प्राविशेत्तत्र सूत्रधारगुणाकृति ॥ 150' नाट्यशास्त्र v, 'पूर्वरङ्ग विधायादौ सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्तत ॥26' सा.द vi) So it is this Sthāpaka, who really figured in the Prastāvanā and introduced the subject matter of the play (काव्यं काव्यार्थम् अभिनेयकाव्यकथा स्थापयति सूचयति असौ स्थापक) But in the Sanskrit plays, as we have them now, we find no mention of Sthāpaka and it is the Sūtradhāra who does all the business, which according to Bharata properly belonged to Sthāpaka Visvanātha explains this violation of the ancient rule by saying that now-a-days the Pūrvaranga is not properly performed and hence the Sūtradhāra alone does the whole business viz reciting the Nāndī, which is only a part of the Pūrvaranga, and conducting the Prastāvanā Vide ' इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधार सर्वं प्रयोजयतीति व्यवहार ।' सा द vi p 265 (निर्णय०) The above quotation from Bharata lays down the length of the Nāndī to be either 8 or 12 padas What is meant by pada is a disputed point The ordinary meaning of 'a word' ('सुप्तिङन्तं पदम्' पा 1 4. 14) suits only a few cases, notably the Uttararāmacarita Pada then is taken to mean a quarter of a stanza (in which sense the Nāndī of our play conforms to the rule, because it consists of 12 padas = 3 stanzas), or the half of a line as determined by the cæsura (in which sense the one-stanza Nāndī of the Śākuntala and others becomes astapadā). अलमतिविस्तरेण enough of prolixity The prolixity refers to the other parts of the Pūrvaranga. which the Sūtradhāra says he does not want to go through. For he finds he has captured the attention of the audience, which has grown eager to witness his representation Any more elaboration of the Pūrvaranga will only make the assembly impatient and spoil the charm of the play. अलम् and कृतम् having the sense of 'enough of' 'away with' govern the instrumental case. 'अल भूषणपर्याप्तिशक्तिवारणवाचकम्' अमर .

4 Construe —य. श्रवणाञ्जलिपुटपेय भारताख्यममृत कृतवान्, तम् अरागम् अकृष्णं कृष्णद्वैपायनम् अहं वन्दे । (आर्या)

The poet here is through the mouth of the Sūtradhāra offering his own homage to the author of the Mahābhārata, who has evidently supplied him with the necessary inspiration The distinction between the Bhārata and the Mahābhārata, known to critics of the great epic, is certainly not meant here by Bhatta Nārāyaṇa. We think he uses Bhārata

instead of Mahābhārats just for the sake of the metre The Bhārata is identified with nectar, which necessitates the identification of the ear (with which the epic is heard) with the hollow (पुट –टम्) of the añjali (with which nectar is drunk) This is technically an example of परम्परितरूपक (' यत्र कस्यचिद्वारोप परारोपणकारणम् । तत्परम्परितम् ' S D x. 29) The identification with nectar suggests the great pleasure which the reading of the Mahābhārata is expected to afford श्रवणमेव अञ्जलिपुट तेन पेयम् fit to be drunk by the hollow of the hands joined together in the form of the ear The second line contains विरोधाभास or apparent contradiction. अराग and अकृष्ण apparently mean ' having no colour ' and ' not dark ' respectively As going with Vyāsa they involve a contradiction, for Vyāsa did possess a colour viz dark So how could he be referred to as arāga and akrsna ? The contradiction is removed by taking अराग= free from passion, which is the result of the quality rajas ('रजो रागात्मक विद्धि' गीता xiv 7) and अकृष्ण free from the dark quality viz tamas, whose result is dulness So the two adjectives together convey the idea that Vyāsa was free from both the two qualities, rajas and tamas, and was made of sattva (purity, goodness) only The reading अतृष्णम् for अकृष्णम् is not good Absence of thirst is already indicated by saying that Vyāsa was arāga Besides अतृष्णम् would lose the विरोधाभास, which the poet evidently intends कृष्णद्वैपायन is a compound epithet of Vyāsa, each part of the compound also designating the same personality. He was called Kṛṣna, because he was swarthy in complexion and came to be known as Dvaipāyana, because soon after his birth he was deposited in an island, where also he was born. He became Vyāsa because he arranged the Vedas and gave them their present form Note 'पराशरेण संयुक्ता सद्यो गर्भं सुषाव सा । जज्ञे च यमुनाद्वीपे पाराशर्य स वीर्यवान् ॥ 126 न्यस्तो द्वीपे स यद्बाल तस्माद् द्वैपायन स्मृत. ॥ 128 ' अ 64, 'यो व्यस्य वेदांश्चतुरो तपसा भगवानृषिः । लोके व्यासत्वमापेदे कार्ष्ण्यात्कृष्णत्वमेव च ॥ 36' अ 114 आदिपर्व. The compound is thus dissolved. कृष्णश्चासौ द्वैपायनश्च and द्वैपायन is explained as द्वीपम् अयनं न्यासस्थानं यस्य स. द्वीपायन , द्वीपायन एव द्वैपायन by the addition of स्वार्थे अण् (which causes vrddhi of the first member) according to 'प्रज्ञादिभ्यश्च' पा 5 4 38 The account of his birth is interesting Vide chapter 64 Ādiparva Satyavatī (also called Matsyagandhā, Gandhavatī, Yojanagandhā) was really a daughter of King Vasu Uparicara and an Apsaras, called Adrikā, but was brought up as the daughter of a fisherman While plying her father's ferry across the Jumna she once had as her passenger the sage, Parāśara, who was captivated by her beauty. To avoid the gaze of people sitting on the banks of the river, the sage by his miraculous power created a mist, under whose sympathetic veil

union between the two took place Immediately a boy was born, who was no other than the celebrated Vyāsa Parāśara then restored to Satyavatī her virginity, which was one of the conditions of their union भवन्त परिषदग्रेसरा O you leaders of the assembly Pronouns as a rule have no vocative भवद् however is an exception Compare 'हे भवन्त पौरजानपदा ' U iii. सृ has the कृत् affix अ (ट) attached to it to form सर, when it is preceded by पुर, अग्रत and अग्रे, according to 'पुरोऽग्रतोऽग्रेषु सर्तेः' पा 3 2 18 (पुरस्सर । अग्रतस्सर । अग्रमग्रेणाग्रतो वा सरतीति अग्रेसर । सि कौ) As this was the first occasion on which the play was being represented (compare 'नवनाटकदर्शन॰'), it is likely 'the leaders of the assembly' included the Prāśnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author Vide for the qualifications of these Prāśnikas Bharata's Nāṭyaśāstra xxvii The reading तत्रभवन्त should be rejected because तत्रभवान् refers to a person not within the hearing of the speaker In तद्भवन्त तद् has no propriety

5 Construe —एष काव्यबन्ध. अपर कुसुमाञ्जलि इव अत्र प्रकीर्यते । मधुलिह· मधुबिन्दून् इव विरलान् अपि गुणलेशान् भजत । (आर्या)

काव्यबन्ध. a poetical composition The Sūtradhāra identifies this with 'another' cavityful of flowers, for one cavityful of real flowers has already been offered at the feet of Hari. The second line exhibits the Sūtradhāra's modesty.

मृगराजलक्ष्मण. मृगराज इति लक्ष्म यस्य तस्य This word has confounded many The plain meaning appears to us to be 'one whose designation or title is Mṛgarāja' We know in Sanskrit words meaning a lion are attached to nouns to designate the best of the class e. g पुरुषसिंह, पुरुषकेसरी etc. So it appears the epithet Mṛgarāja was bestowed upon Bhaṭṭa Nārāyaṇa either on account of his eminence as a poet or as a Brāhmaṇa (2) J paraphrases मृगराजलक्ष्मण by सिंहचिन्हस्य This has been explained to mean that Bhaṭṭa Nārāyaṇa's family name, that is, surname, was Simha and it is further conjectured that some of the Sinha families in Bengal probably belong to the same stock as our poet This explanation appears to us to be entirely wrong The word lakṣman shows that Mṛgarāja was the poet's *distinctive* designation or title, which a surname surely is not, for it is common to all members of the family. Thus it will be seen that the objection of some people that Mṛgarāja and Bhaṭṭa form a strange or odd grouping, because the one is an epithet proper to the regal or military caste and the other to the Brāhmaṇa, is not valid; for this objection is based on the idea that मृगराज means सिंह which, as a sur-

name, shows the person holding it to be a Ksatriya and we have shown above that this idea is incorrect (3) A third explanation is to take मृगराज =मृगेण शशेन राजते शोभते इति=द्विजराज meaning the moon and punningly, the best of Brāhmanas This also must be rejected Titles can never be paraphrased They are शब्दपरिवृत्त्यसह (4) मृगराजस्येव लक्ष्म यस्य The laksma of a lion is his mane (jaṭā) Nārāyana was also endowed with jatā, which in this case means a particular method of repeating the Vedic texts, which may algebriacally be represented as *ab*, *ba*, *ab*, *a* and *b* standing for two Vedic words Thus the jatāpātha of नमो रुद्रेभ्य is नमेा रुद्रेभ्य., रुद्रेभ्यो नम, नमेा रुद्रेभ्य. This explanation stands self-condemned as being almost absurdly farfetched It is possible the original reading was कविमृगराजलक्ष्मण and then कविमृगराज would be a legitimate title, which can be compared with such titles as वेदान्तकेसरी, कीर्तनकेसरी etc But it is not found in any Ms. भट्ट was an honorific title indicating great learning J in his commentary on the Mālatīmādhava explains Bhatta as चतु शास्त्राभिज्ञ The reading अभिनवकृतिम् for कृतिम् would mean that the Venīsamhāra was a *new* play of Nārāyana, but as no older plays of his are known, अभिनवकृतिम् is rejected कवि नुरोधात् out of regard for the poet's labours उदात्त यत् कथाया वस्तु तास्मिन् य गौरव तस्मात् out of reverence for the sublime or lofty plot of the story नव ..कुतूहलात् out of curiosity to witness a new play. This appeal to the audience to be attentive does not bespeak a great poet conscious of his powers He has laboured hard to produce a good play Whether he has succeeded therein or not he does not know. The audience should have some regard for his honest labours at least Secondly, the poet has chosen a sublime story for his plot, which must command reverence from all people Thirdly, if not for anything, at least for the very novelty of the play people should be attentive Compare 'प्रणयिषु वा दाक्षिण्याद्थवा सद्वस्तुपुरुषबहुमानात् । श्रुणुत मनोभिरवाहितै क्रियामिमा कालिदासस्य' V. i 2 भाव Sir This is how his Assistant addresses the Sūtradhāra, who calls him Mārisa 'सूत्रधार वदेद् भाव इति वै पारिपार्श्विक । 147 सूत्रधारो मारिषेति...148' S D. vi आर्य ज्ञया by the command of honoured Vidura आर्य is defined as 'कुल शील दया दान धर्म सत्य कृतज्ञता । अद्रोह इति येष्वेतत्तान् आर्यान् संप्रचक्षते ॥' 'कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा आर्य इति स्मृत ॥'. विदुर was the younger brother of Dhrtarāstra and Pāndu When Vicitravīrya died without leaving any issue and the family of Śāntanu stood the danger of becoming extinct owing to Bhisma's rigorous vow of celibacy, Satyavatī invited Vyāsa, her son of virgin days, to beget issue on his brother's widows Ambikā, the elder widow, closed her eyes at the time of her union with Vyāsa,

being repulsed and frightened by his ugly form and appearence and by the stink of his body Her son Dhrtarāstra consequently became blind and was for that reason regarded as unfit for the throne Ambālikā, the younger widow, became pale and her son Pāndu developed the same colour. On seeing that Ambikā's son was blind, Satyavatī requested Vyāsa to have another son for her But Ambikā recoiled from the presence of the repulsive sage and sent to him one of her slave-girls dressed in her own clothes. This girl became the mother of Vidura and obtained freedom from slavery as a result of her union with the great sage Vidura was remarkable for his great wisdom, righteousness, piety and devotion to Lord Krsna He particularly loved the Pāndavas and saved them from many critical dangers Note 'उत्तिष्ठन् (व्यास.) अब्रवीदेनाम् (अम्बिकादासीम्) अभुजिष्या भविष्यसि । अयं च ते शुभे गर्भ श्रेयानुदरमागत । धर्मात्मा भविता लोके सर्वबुद्धिमता वरः ॥ 42 स जज्ञे विदुरो नाम कृष्णद्वैपायनात्मज । धृतराष्ट्रस्य वै भ्राता पाण्डोश्चैव महात्मन. ॥ 43' आदिपर्व अ 115 शैलूषजनं the body of actors. The word जन coming after a noun indicates either all the individuals of that class or a single individual, e g दासीजन either all the slave-girls collectively, or one slave-girl. 'शैलालिनस्तु शैलूषा जायाजीवा कुशाश्विन । भरता इत्यपि नटाः' अमर . शिलूषस्य ऋषे अपत्य शैलूष . Silūsa was an ancient teacher of acting and the actors are supposed to be his descendants, spiritually or lineally अपरिहीयमानम् so as to leave no flaw, so that nothing will be found wanting. It is the *pres. p pass* of हा with परि to abandon and is used adverbially and the sense in which it is so used is idiomatic Properly it means किंचित् सौष्ठवेण न परिहीयते यथा तथा सौष्ठवापरिहीयमानम् so that nothing will be abandoned by charm *i e* nothing will be defective. Compare 'सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते' Ś i. आतोद्य . विधयः operations such as the orderly disposition or arrangement (विन्यासः) of the (various) musical instruments आतोद्यम् refers to the fourfold musical instruments viz. ततम् or a stringed instrument such as a lute, आनद्धम् or a bound instrument such as a drum, सुषिरम् or a wind instrument such as a flute and घनम् or a solid instrument such as a cymbal Note 'तत चैवावनद्ध च घनं सुषिरमेव च । चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥ 1 ततं तन्त्रीकृत ज्ञेयमवनद्ध तु पौष्करम् । घन तालस्तु विज्ञेयः सुषिरो वंश एव च ॥ 2 'नाट्यशास्त्र अ 29; also 'तत वीणादिकं वाद्यमानद्ध मुरजादिकम् । वंशादिकं तु सुषिर कांस्यतालादिकं घनम् । चतुर्विधमिदं वाद्य वादित्रातोद्यनामकम् ॥' अमरः.
प्रवेशकालः—This refers to the time of the Lord's entrance into Yudhisthira's abode *i e.* of his arrival there and not to the time of his entrance into Duryodhana's camp. After going to Yudhisthira and taking his leave, the Lord was to proceed to Duryodhana on his

mission of negotiating peace And it was in honour of this arrival of Krsna that Vidura was issuing orders to commence festivities तत्रभवत: of that revered one. पाराशर्य is Vyāsa, the son of the sage Parāśara. जामदग्न्य is Paraśurāma, the son of the Jamadagni. ०जामदग्न्या प्रभृतौ (at the head, at the commencement) येषा मुनिवृन्दारकै (1) मुनिषु वृन्दारका: the most eminent of the sages. (2) मुनयश्च वृन्दारकाश्च sages and gods The second explanation is to be rejected as the previous compound contains the names of sages only. वृन्दारक means a god or a deity, but at the end of compounds it has the sense of 'chief or eminent among,' like कुञ्जर, व्याघ्र etc. The word is explained as प्रशस्तं वृन्द यस्य and is formed according to the Vārtika 'शृङ्गवृन्दाभ्यामारकन्', which gives us शृङ्गारक. and वृन्दारक. भरत काम्यया through a desire for (doing) good to the family of Bharata See 'शापितोसि गोब्राह्मणकाम्यया यद्येतत्सुवर्ण-भाण्ड न गृह्णासि ।' Mk. iii भरत, the son of Dusyanta and Sakuntalā was a remote ancestor of both the Kauravas and the Pāndavas After him India is known as Bharatavarsa or Bhārata The epic is also called Mahābhārata, because it records the history of the Bhāratas or descendants of Bharata, though there are other derivations of the name also प्रतिपन्न दौत्यं येन who has accepted the position of a messenger शिबिर is a camp शिबिरसंनिवेश (the site of the camp, the place where the camp is situated) is unnecessarily clumsy and hence has been rejected. प्रस्थातुकामस्य desirous of starting. प्रस्थातु काम यस्य प्रस्थातुम् loses its final according to the maxim 'लुम्पेदवश्यम कृत्ये तुं काममनसोरपि। समो वा ततहितयोर्मासस्य पाचि युड्घञो 'quoted in the तत्त्वबोधिनी on 'पृषोदरादीनि यथोपदिष्टम्' पा 6. 3. 19 The Bodhinī further explains the maxim as 'कृत्यान्ते उत्तरपदे अवश्यम अन्त लुम्पेत्। अवश्यमन्तव्य , अवश्यसेव्य· । तथा तुम. काममनसो परत अन्तं लुम्पेत्। गन्तुकाम., गन्तुमना । समो हिततयोरन्तं वा लुम्पेत् सहित संहित । सतत सतत । युट् घञ् च एतयो. परो य पच् धातु तस्मिन् परे मासस्य अन्तं लुम्पेत्। मांसपचनी मासपाक ।' सकलस्य जगत य प्रभव. (creation) स्थिति. (sustenance) निरोध (destruction) तेषु प्रभविष्णुना (able). आहव एव कल्पान्तानल तस्य प्रशम. तस्य हेतु the cause of extinguishing the fire of world-destruction in the form of the war आह्वयन्ते अरय अत्र इति आहव. that in which enemies are challenged, a battle. Both कल्प: and कल्पान्त mean world-destruction 'संवर्त. प्रलय कल्प क्षय कल्पान्त इत्यपि' अमर:. पारिपार्श्विक or पारिपार्श्वक is the Assistant of the Sūtradhāra Both forms of his name are grammatically correct, being derived from परि (round about) and पार्श्व (side). He is always at the Sūtradhara's side Bharata thus defines him· 'सूत्रधारस्य पार्श्वे य प्रकरोत्यमुना सह । काव्यार्थसूचनालापं स भवेत् पारिपार्श्विक ॥' कुशीलव means a wandering minstrel or a bard, from कुशीलवौ, which signifies the two sons of

Rāma and Sītā ('चारणास्तु कुशीलवा ' अमर) It will be remembered that Kuśa and Lava, under instructions from their preceptor, Vālmīki, recited every day chapters from the Rāmāyana at the gate of Rāma's palace, on the occasion of the horse-sacrifice performed by him Vide Rāmāyana Uttarakānda cantos 93 and 94 This was the first occasion when a Kāvya, glorifying a king, was thus publicly sung, and the people, who in later days made the singing of eulogistic stanzas in glorification of kings their profession, derived their name from these early singers viz Kuśa and Lava कुशीलव then came to mean an actor, a sense the word possesses in this passage. Later derivations based upon the loose morals, generally to be found among the actors, are ' कुत्सितं शील येषा ते कुशीलवा । कुशील वान्ति इति वा ।' व्याख्यासुधा The artificial character of these derivations is self-evident भरत connects कुशीलव with कुशल See 'नानातोद्यविधाने प्रयोगयुक्तः प्रवादने कुशल । आतोद्येष्वातिकुशलो यस्मात्स कुशीलवस्तस्मात् ॥ 37 ' नाट्यशास्त्र 36. सगीतकम् a concert सम्यग् गीत यत्र तत् सगीतम् । तदेव संगीतकम् 'गीतं नृत्यं च वाद्य च त्रयं सगीतमुच्यते ' कतमम्—Compare ' अथ कतम पुनर्ऋतुमाधिकृत्य गास्यामि । S i नतु conveys a gentle rebuke and is best translated by 'Why.' The Sūtradhāra means to say that his Assistant ought to know he should sing with reference to the autumn, which was just the season (अमुमेव) in which they were talking चन्द्रातपेन नक्षत्रग्रहै क्रौञ्चहंसै सप्तच्छद–कुमुद–पुण्डरीक–काशकुसुमाना परागैश्च धवलित दिशा मण्डलं यस्मिन् तम्. Whiteness is a peculiar characteristic of the autumn, which becomes specially noticeable after the gloom of the rainy season The moon, the stars (नक्षत्रम्), the planets all begin to shine in their white refulgence, being no longer obscured by the veil of clouds The curlews (क्रौञ्च) and swans, both of white colour, make themselves prominent The Saptacchada trees with their white flowers blossom. Kumuda and Pundarīka are both white lotuses, the former specially designating the one that blooms at night. 'सिते कुमुदकैरवे ' 'पुण्डरीक सिताम्भोजम् ' अमर· Kāśa is a kind of grass having white flowers ('काशस्तृणे रोगभेदे ' विश्व) The pollen (पराग·) of Kumudas and Pundarīkas and of the Kāśa flowers spread through the air and render all the quarters white All these white objects generally figure in a typical description of the autumn Note 'काशैर्मही शिशिरदीधितिना रजन्यो हंसैर्जलानि सरिता कुमुदै सरांसि । सप्तच्छदै कुसुमभारनतैर्वनान्ता· शुक्लीकृतान्युपवनानि च मालतीभि· ॥' Rs iii 2; also R. iv. 17–19 ; Mu iii 20 Note that आतप· really means the light of the sun, which heats (आ समन्तात् तपति) But then the word became a synonym of light merely ('प्रकाशो द्योत आतप.' अमर.), with the result that a poet could speak of the cool delightful light of the moon as

चन्द्रातप The reading कोकनद for पुण्डरीक is rejected, because कोकनद conventionally is a red lotus 'अथ कोकनदं रक्तकुमुदे रक्तपङ्कजे।' मेदिनी. स्वादु जलं येषु ते स्वादुजला., स्वादुजला जलाशया यस्मिन् reservoirs of water (such as lakes etc.) in which have sweet water The rainy season, which precedes, is marked by muddy and tasteless water In the autumn water becomes clear and sweet to the taste Note Rs. iii, 11 and 21, R iv 21

6 Construe —(अस्यां शरदि) सत्पक्षा मधुरगिर: प्रसाधिताशा मदोद्धतारम्भा: धार्तराष्ट्रा कालवशात् मेदिनीपृष्ठे निपतन्ति। (आर्या)

The stanza describes the fact so often referred to by Sanskrit poets, namely, that at the beginning of the rainy reason the swans migrate to the Mānasa lake, because muddy water is said to be repugnant to them, and that they return to the earth on the advent of the autumn which is characterised by limpid water Note among poetical conventions S D vii mentions 'जलधरसमये मानसं यान्ति हंसा' According to Mallinātha the swans return to the Mānasa lake during the rains, because in that season only the lake is free from snow, which at other time mars its beauty ('कालान्तरे मानसस्य हिमदुष्टत्वात् हिमस्य च हंसानां रोगहेतुत्वादन्यत्र गता हंसा पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धि' on Me 11 q v) This description is couched in words which are paronomastic (श्लिष्ट) and which therefore indirectly suggest the downfall of the Kauravas Every word has a double sense, the first referring to the phenomenon and the second conveying the suggestion धार्तराष्ट्रा· (1) swans 'धार्तराष्ट्र कौरवेऽहौ कृष्णास्याङ्घ्रिसितच्छदे' हैम, 'राजहंसास्तु ते चञ्चुचरणैर्लोहितै सिता। मलिनैर्मल्लिकाख्यास्ते धार्तराष्ट्रा सितेतरै॥' अमर. Technically the dhārtarāstra is a swan white in his body, but dark in his beak and feet The significance of the name in this sense is thus expressed धृतं निवासाय आश्रितं (मानसं सरो विहाय) राष्ट्रं मेदिनी यै ते धृतराष्ट्रा·, त एव धार्तराष्ट्रा (2) the sons of Dhrtarāṡtra, i e. the Kauravas. सत्पक्षा (1) सन्त· रुचिराः पक्षा पतत्राणि येषां ते having beautiful wings (2) सन्त भीष्मद्रोणादय पक्षा सहाया· सखायः वा येषाम् having for their partisans or for their friends good men such as Bhīsma, Drona etc. 'पक्षो मासार्धके पार्श्वे ग्रहे साध्यविरोधयो। केशादे परतो वृन्दे बले सखिसहाययो। चुल्लीरन्ध्रे पतत्रे च वाजिकुञ्जरपार्श्वयो' मेदिनी मधुरगिर (1) whose notes are sweet मधुरा गिर· येषां ते (2) who are sweet in words, with the insinuation that they are hypocritical, their actions not conforming to those sweet words. Another way is to take सत्पक्षामधुरगिर as one word, when going with the Dhrtarāstras, to be explained as सन् पक्ष येषां ते सत्पक्षा पाण्डवा· इत्यर्थ। तेषु अमधुरा गिर येषां ते who speak harshly of (the Pandavas) whose cause is just But this way is obviously far-

in his speech, he argued, he merely used the word Dhārtarāstra to signify (व्यपदिश्) the swans in his desire (आशंसा) to describe the autumnal season The Assistant retorted by saying that he did know (न–न) that dhārtarāstra meant a swan, but there was no escape from the fact that the Sūtradhāra's words conveyed inauspicious suggestion, and that made his heart tremble यत्सत्यम् is idiomatic for 'to tell the truth, indeed ' ननु conveys a gentle censure The Sūtradhāra means to say that his Assistant ought to have seen that whatever inauspicious suggestion there was in his description of the autumn was now averted by Krsna, who had himself assumed the role of a mediator. In order further to explain (तथा हि) his meaning, he depicts in the follwing stanza what he thinks would be the result of the Lord's mediation.

7 Construe —अरीणा प्रशमात् निर्वाणवैरदहना पाण्डुतनया माधवेन सह नन्दन्तु । रक्तप्रसाधितभुव (अत एव) क्षतविग्रहाश्च कुरुराजसुता स्वस्था भवन्तु । (वसततिलका)

But it would appear the Sūtradhāra, even like Bhīmasena, did not want the fire of enmity (वैरमेव दहन.) to be extinguished (निर्वाण *p p* from निर्+वा to become extinguished) by means of a peace being brought about He therefore ostensibly expressed a pious wish for the good of both the parties in order to allay the superstitious fears of his Assistant, but really he again shadowed forth by means of double-meaning words the fate that in his opinion awaited the Kauravas. Note that निर्+वा yields two past passive participle forms viz निर्वाण and निर्वात. Of these निर्वाण is available in all cases except when the action refers to wind Read ' निर्वाणोऽवाते' पा 8. 2 50 (अवाते इति च्छेद् । नि पूर्वाद्वातेर्निष्ठातस्य नत्व स्याद् वातश्चेत् कर्ता न । निर्वाणोऽग्निर्मुनिर्वा । वाते तु निर्वातो वात । सि. कौ.). अरीणा प्रशमात् (1) owing to reconciliation of the enemies, that makes them quiet (शात) (2) owing to the slaughter or annihilation of the enemies, which also makes them silent in death. रक्त भुव (1) *a* रक्तेभ्य अनुरक्तेभ्य पाण्डवेभ्य प्रसाधिता वितीर्णा भू. तैषा न्याय्य राज्यार्ध ये who have restored their legitimate share of the kingdom to the Pāndavas who would thus be attached to them. Note that in this compound the adjective रक्त is used proleptically. रक्त is not an ordinary characteristic of the Pāndavas, but रक्तत्व is a result attending भूप्रसाधन or भूवितरण at the hands of the Kauravas. *b* रक्तेभ्य: अनुरक्तेभ्य सुहृदादिभ्य प्रसाधिता अर्पिता भू राज्य ये who have bestowed on their devoted friends such as Karna a kingdom Thus interpreted the adjective would refer to an ordinary characteristic of the Kauravas. *c* रक्ता सरागीकृता प्रसाधिता प्रकर्षेण साधिता वशीकृता च भू ये who have made the

earth *i. e.* the inhabitants thereof entertain affection for them and thus captured them i e. their hearts. Thus also the adjective becomes वस्तुस्वभावदर्शक Explanation *a* however appears to us to be preferable. (2) रक्तेन प्रसाधिता भूः who have decked the earth with their blood This they would naturally do when they are destroyed by the Pāndavas क्षतविग्रहा (1) क्षत विग्रह संग्राम यै who have ended war by restoring to the Pāndavas their just share. (2) विग्रह = शरीरम्. क्षता विग्रहा येषा whose bodies are shattered 'विग्रह समरे काये' विश्व. Note that in the ostensible meaning the construction is रक्त भुवः (अत एव) क्षतविग्रहाश्च, while in the suggestion, which is the Sūtradhāra's real meaning, it becomes क्षतविग्रहा (अत एव) रक्त भुवश्च The reason for this change is plain स्वस्था (1) स्वेषु तिष्ठन्ति ते who reside in themselves, have nothing to disturb them, are at ease (2) स्व स्वर्गे तिष्ठन्ति ते who reside in heaven *i e* are dead, by way of euphemism 'सुस्थिते च मृते स्वस्थ.' विश्व स्वर् in this case is an avyaya or indeclinable in the sense of heaven ('स्वरव्यय स्वर्गनाकत्रिदिवत्रिदशालया' अमरः). The compound then becomes स्वस्था (स्वर् + स्थ) The intervening visarga is dropped, according to the Vārtika 'खर्परे शरि वा विसर्गलोपो वक्तव्य' which means that when a visarga is followed by श्, ष् or स्, itself follwed by a hard consonant, it is optionally dropped When it is not dropped, it is either retained or changed to श्, ष् or स् respectively Thus विष्णु + स्थाता = विष्णु स्थाता, विष्णु स्थाता or विष्णुस्स्थाता. This stanza is again an instance of शब्दशक्तिमूलध्वनि It is quoted in K P as an illustration of the dictum that अश्लीलत्वम् 'indecency' (of which inauspiciousness is a variety) is a merit, when the inauspiciousness refers to a future event. Read 'अत्र 'प्रशमात्' इति 'स्वस्था' इति मरणार्थकत्वादश्लीलेऽपि भाव्यमङ्गलसूचनाद् गुण। दुर्योधनामङ्गलस्य नायकमङ्गलत्वेन गुणत्वं बोध्यम्' प्रदीप. साधिक्षेपम् reproachfully. Bhīmasena was already angry. He could not stand the idea of peace being concluded with the Kauravas And when in such a mood he heard the Sūtradhāra uttering a pious wish for the good of the Kauravas, he burst into the follwing angry stanza in a tone of reproach. Owing to his excitement he was incapable of understanding the hidden meaning of the Sūtradhāra वृथामङ्गलपाठक vain utterer of auspicious things. Bhīmasena means to say that the Sūtradhāra's auspicious utterance was bound to turn out fruitless, for inspite of what the Sūtradhāra might say, he was going to kill the Kauravas अपसद्- (अप दूरं सीदति असौ) one who sits apart, a low man At the end of compounds it has the sense of 'vile' 'wretched' 'the most degraded among.' Technically it refers to the children of six degrading connections *i. e* of men of the first three castes with women of the castes.

inferior to their own. Read ' विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयोः । वैश्यस्य वर्णे चैकस्मिन् षडेतेऽपसदाः स्मृताः' Manu. x 10

8 Construe—लाक्षागृहानलविषान्नसभाप्रवेशैः नः प्राणेषु वित्तनिचयेषु च प्रहृत्य, पाण्डववधूपरिधानकेशान् आकृष्य धार्तराष्ट्राः मयि जीवति स्वस्थाः भवन्ति (किम्) । (वसन्ततिलका)

Bhīmasena here enumerates the principal wrongs done to him and his brothers by the Kauravas and emphatically denies the possibility of his enemies' ever resting in peace as long as he is alive लाक्षागृहानलश्च विषान्नं च सभाप्रवेशश्च तैः लाक्षानिर्मितं गृहं लाक्षागृहम् (मध्यमपदलोपी), तस्मिन् अनल When the Pāndavas grew popular among the subjects owing to their manifold virtues and all citizens began to speak of Yudhiṣṭhira as the successor of Dhrtarāṣtra, Duryodhana was alarmed and somehow wanted to get rid of his inconvenient cousins He therefore induced his father to send them for a few days' residence to Vāraṇāvata, a city on the Ganges, not far away from the capital, Hāstinapura, whose beauty and prosperity some clever ministers, impelled by Dhrtarāstra, had praised in open court in the presence of the Pāndavas Purocana, Duryodhana's Mleccha councillor, had under instructions from his master already built a magnificent house of lac(लाक्षागृहम्) in Vāraṇāvata, to which, according to Duryodhana's plan, Purocana was to set fire, when the Pāndavas were safely lodged therein But Vidura came to know of this wicked plan in good time and in enigmatic language informed Yudhiṣṭhira, at the time of his departure, of the kind of danger that he was running in going to Vāraṇāvata He also sent a clever digger who cut a secret subterranean passage from the house of lac. Then on a certain day, on coming to know that Purocana was thinking of putting into practice his fell purpose, the Pāndavas left the house by the underground passage, Bhīmasena first having set fire to it and thus burnt to death Purocana himself In this way Duryodhana's wicked plan was foiled Vide for the incident M. Bh. Ādiparva chapters 154–160 Note that लाक्षागृहानल really means the fire *which was intended to be set* to the house of lac For we know from the Mahābhāratā that it was Bhīmasena himself, and not Duryodhana's agent, Purocana, that set the house on fire विषमिश्रितमन्नं विषान्नम्–During the course of their juvenile sports Bhīmasena used to overpower the Kauravas in every event and humiliate them in many ways The Kauravas consequently came to entertain deadly hostility towards him and tried to bring about his death by various means One of these was the administering of poisoned food, which

was twice resorted to The first time Bhīmasena with his superhuman strength digested the poison. On the second occasion while he was lying asleep, motionless through the effect of the poisoned food of which he had partaken no small quantity, Duryodhana and his companions bound him hands and feet and threw him into the Ganges. At the bottom of the river he was bitten by nāgas of virulent venom, which by a kind of homeopathic action cured him of the earthly poison and he then began to work havoc among the nāgas themselves Vāsuki, their chief, took him to Pātāla, where as a special favour he was given rasa or purified mercury to drink, as a result of which he obtained the strength of an ayuta (ten thousand) elephants (compare by the by vi 17 *infra*) After a week's residence in Pātāla he returned to Hāstinapura to the great delight of his sorrowing mother and brothers For the incident vide Ādiparva ch 137–139 and read 'तथान्यदिवसे राजन् हन्तुकामोऽत्यमर्षण (दुर्योधन)। .46 भोजने भीमसेनस्य तत प्राक्षेपयद्विषम् ।.. 47 तच्चापि भुक्त्वाऽजरयदविकारो वृकोदर । विकार नाभ्यजनयत्सुतीक्ष्णमपि तद्विषम् ॥ 48' अ 137; ततो दुर्योधन पापस्तद्भक्ष्ये कालकूटकम् । स्वय प्रक्षेपयामास भीमसेनजिघांसया ॥ 15 स्वयमुत्थाय चैवाथ हृदयेन क्षुरोपम । स वाचामृतकल्पश्च भ्रातृवच्च सुहृद्यथा ॥ 16 स्वय प्रक्षिपते भक्ष्य बहु भीमस्य पापकृत् । प्रभक्षित च भीमेन त वै दोषमजानता ॥ 17' अ. 138; 'यत्ते पीतो महाबाहो रसोयं वीर्यसभृत । तस्मान्नागायुतबलो रणेऽधृष्यो भविष्यसि ॥ 24' अ 139 समाप्रवेश—This refers to the entrance, so cunningly effected by Duryodhana and others, of Yudhiṣthira and his brothers into the specially erected gambling hall for the purpose of playing dice, an entrance which proved so fatal to the fortune of the Pāndāva princes. Duryodhana was inspired with envy at the uncommon prosperity and wealth of Yudhisthira, which he witnessed on the occasion of the Rājasuya sacrifice performed by the Pāṇḍava in his capital, Indraprastha He was also smarting under the humiliation of being laughed at by Bhīmasena in that wonderful hall built by Maya for Yudhisthira Śakuni, the evil genius of Duryodhana, proposed to deprive the Pāndavas of all their enviable wealth by means of gambling of which he was a past master. Dhrtarāstra was induced to consent to the proposed gambling match and a challenge was quickly sent to Indraprastha through the unwilling Vidura It was considered unrighteous for a Kṣatriya to refuse a challenge Yudhisthira therefore accepted it and went to Hāstinapura along with his brothers and there in a specially constructed hall, in the presence of elders like Bhīṣma Dhṛtarāṣtra, Vidura and Droṇa and of numerous kings, he lost, owing to the deceitful tricks of Śakuni, all his wealth and possessions and ultimately himself and his brothers and even their wife, all of

whom were consequently reduced to slavery of the Kauravas. Duryodhana thereupon ordered Draupadī to be brought into the assembly and when she protested, Duśśāsana was sent to bring her. He dragged her by her hair into the hall inspite of her protestations and later on pulled her garment in an attempt to deprive her of it At last Dhrtarāṣtra intervened and being pleased with Draupadī, he restored at her request, Yudhisthira and his brothers to freedom The Pāndava princes thereupon started for their city But Duryodhana and Sakuni then realised that they had merely scotched the serpents and not killed them A fresh challenge was therefore again sent and the Pāndavas returned from half the way and there was a second sabhāpravesa. Then followed what is known as the anudyūta, wherein the stake was that the vanquished party should reside in a forest for thirteen years, after which one year was to be passed *incognito* Yudhiṣthira as before lost Thus we see that सभाप्रवेश really refers to two occasions Vide for these incidents Sabhāparva chapters 74 to 102, which we strongly recommend students to read. When these fourteen years passed away, the Pāndavas emerged from their obscurity and demanded from Duryodhana their legitimate share of kingdom Duryodhana was unwilling to part with any land and an appeal to arms seemed inevitable. It was at this time that Lord Krṣna tried to negotiate peace and avert the catastrophe and with this negotiation our play, as we have seen, begins It should be noticed that chronologically the compound लाक्षा प्रवेशै is not correct It should be विषान्नलाक्षागृहानलसभाप्रवेशै प्राणेषु—By विषान्न the life of Bhīmasena alone and by लाक्षागृहानल the life of all the Pāndavas were sought to be taken वित्तनिचयेषु—The Pāndavas lost their heaps of wealth owing to their entrance into the fatal gambling hall Note the idiomatic use of the locative in न प्राणेषु वित्तनिचयेषु च प्रहृत्य having struck at our lives and our heaps of wealth आकृष्य केशान् (परिधानं garment)—This refers to incidents that happened after the sabhāpraveśa was effected The reading आकृष्ट . केशा is tame, while आकृष्य . केशान् lays the finger straight on the most grievous wrong. In this connection we cannot resist the temptaion of quoting the following pathetic stanzas. 'ततो जवेनाभिससार रोषाद् दु शासनस्तामभिगर्जमान । दीर्घेषु नीलेष्वथ चोर्मिमत्सु जग्राह केशेषु नरेन्द्रपत्नीम् ॥ 41 ये राजसूयावभृथे जलेन महाक्रतौ मन्त्रपूतेन सिक्ता । ते पाण्डवाना परिभूय वीर्यं बलात्प्रमृष्टा धृतराष्ट्रजेन ॥ 42 स ता पराकृष्य सभासमीपमानीय कृष्णामतिदीर्घकेशीम् । दु शासनो नाथवतीमनाथवच्चकर्ष वायु कदलीमिवार्ताम् ॥ 43 ' सभापर्व अ 89, 'तच्छ्रुत्वा पाण्डवा सर्वे स्वानि वासासि भारत । अवकीर्योत्तरीयाणि सभाया समुपाविशन् ॥ 39 ततो दु शासनो राजन्द्रौपद्या वसनं बलात् । सभामध्ये समाक्षिप्य व्यपाक्रष्टु प्रचक्रमे ॥

40 ' अ. 90. स्वस्था भवन्ति (किम्) will they rest at ease? This is a question of appeal. The effect of it is to deny emphatically the possibility of the Dhārtarāstras' becoming svastha as long as Bhīmasena is alive In Sanskrit we say that in this sentence we must understand काकु, which means a modulation of voice resorted to in uttering a stanza so as to give it an interrogative force 'भिन्नकण्ठध्वनिर्धीरै काकुरित्यभिधीयते।' quoted in S D ii., 'काकु स्त्रिया विकारो य शोकभीत्यादिभिर्ध्वने ' अमर This device of using Kāku sentences is one of the marked peculiarities of Bhatta Nārāyana's style

वासुदेव मृष्यमाण not tolerating or brooking peace with the Kurus (sought to be effected) by Vāsudeva's going (as a mediator) कुरु here means the descendants of Kuru It should once for all be remembered that Kuru was a remote ancestor of both the Pāndavas and the Dhārtarāstras It was after him that the famous battle-field was named Kuruksetra Strictly then Kurus, Kauravas, Kauravyas etc mean even like Bharatas, both the sons of Pandu and Dhrtarāstra But the terms derived from Kuru became restricted in sense and usually meant the Dhārtarāstras पृथु भ्रुकुटि —पृथुश्चासौ ललाटतटश्च, तस्मिन् घटिता पृथु घटिता, विकटश्चासौ कीनाशस्य तोरणे त्रिशूल, स इव आचरन्ती विकट त्रिशूलायमाना, पृथु . घटिता विकट यमाना च भीषणा भ्रुकुटि. यस्य whose fierce frown is formed on the surface of his broad forehead and looks (lit acts) like the formidable (विकट) trident on the arched gateway ('तोरणोऽस्त्री बहिर्द्वारम्' अमर) of the God of death ('कृतान्ते पुंसि कीनाश ' अमर.) Bhīmasena frowned in anger and his frown was marked by wrinkles on his forehead which divided it in three parts Thus it looked like a trident and as it foreboded the death of the Kauravas, it is aptly likened to the trident on Death's arch The crescent-shaped forehead where the frown was visible may also be taken to stand for the arched gateway where the trident rested. That the frown is marked by a three-fold division of the forehead is an idea common enough Note 'बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन्' हर्षचरित उ. 4, Par 6 (our edition) भ्रु (भ्रू or भृ) कुटि.—टी *f* contraction or knitting of the eyebrows, a frown. कीनाश is explained as 'की' इति अव्यय कुत्सायाम्। की कुत्सित नाशयति (who destroys people in evil ways)। यद्वा क्लिश्नाति क्लिश्यते वा (who torments people)।' व्या. सु The reading विकटभ्रुकुटिना दृष्टिपातेन is easy and is for that reason likely to be a later emendation. आपिबन् . पातेन as though drinking us all by casting a glance निष्क्रान्तौ go out of the stage, exit Either say सूत्रधारः पारिपार्श्विकश्च निष्क्रान्तौ, or simply अभिनेतारौ जनौ निष्क्रान्तौ प्रस्तावना is the Introduction. For definition vide Appendix A.

सानुनयम् in a persuasive tone आर्य–This is how an elder brother is technically addressed. 'आर्येति पूर्वजो भ्राता' भरत. अनुमतम् agreeable. भरतपुत्र is an actor, so called because he is a spiritual descendant of Bharata, who, according to tradition, invented the drama 'शैलूषो भरत. सर्वकेशी भरतपुत्रक ।' हैम Descent in India is traced in two ways, lineally and spiritually 'वंशो द्विधा । जन्मना विद्यया च' पश्य—Sahadeva is pointing out to Bhīmasena the hidden meaning of the Sūtradhâra's stanza by plainly paraphrasing the important words. For, Bhīma was not in a mood to detect the covert reference. यथार्थम् (अर्थम् अनतिक्रम्य) not transgressing the sense intended, quite in conformity with it, appropriate This is an अव्ययीभाव compound, formed in the sense of अनतिवृत्ति or non-transgression, which is one of the senses of यथा, according to 'अव्यय विभक्तिसमीपसमृद्धिव्युद्धयर्थाभावात्ययासम्प्रति etc.' (a long Sūtra which gives the various senses in which an Avyayībhāva compound can be formed) पा 2 1 6 क्षतजम् that which flows from a wound, blood The reading 'इति पठित्वा अन्यथा अभिनयति' is bad For it is not possible to bring out the real meaning of the Sūtradhāra by mere gesticulations Bhīmasena moreover could not have understood it in this way in his present mood सोपालम्भम् tauntingly Bhīmasena's speech is ironical He says that to the other Pāndavas the Kauravas are brothers—to him they are of course inveterate enemies—with whom peace must be effected by all means Therefore it is not proper for them to think inauspicious things about them The word भ्रातर is used purposely सन्धेया. fit to be made peace with Bhima's speech suggested that the other Pāndavas felt not anything for the doings of the Kauravas This irritated Sahadeva He therefore said in anger (सरोषम्).

9 Construe —राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् क तव अनुज. क्षमेत । (पथ्यावक्त्र)

Sahadeva means to say that his other brothers feel, equally with Bhīmasena, the insults (वैरम् act of hostility, provocation) offered to them at every step by the Kauravas. Only they do not grow impatient like Bhīma, because they have too great a regard for the King viz Yudhisthira तव अनुज is a significant expression. As brothers of Bhīma they cannot possibly put up with the insults in a tame manner. Bhīma was a man of highly impulsive temperament Though often extremely violent in thought and word, he always remained non-violent in deed out of regard for his elder brother Compare his words in the Sabhāparva, when, on being asked by Duryodhana as to whether Draupadī was or was not rightly won in the dyūta, he declares 'यद्येष गुरुरस्माकः

धर्मराजो महामना । न प्रभु. स्यात्कुलस्यास्य न वयं मर्षयेमहि ॥ 12 ईशो नः पुण्यतपसां प्राणानामपि चेश्वर । मन्यते जितमात्मानं यद्येष विजिता वयम् ॥ 13' अ. 92. Sahadeva here is almost paraphrasing Bhīma's words on that occasion with a view to remind him of what he himself had then said and to impress upon him the necessity of curbing his temper. But to-day Bhīma is far too much exasperated All along he has remained non-violent, because he hoped one day to have his revenge. But now he sees that if peace be effected, his cherished revenge will be impossible He therefore declares that he will no longer have anything to do (भिन्न) with them all and will seek his revenge single-handed. एवमिदम् so it is *i. e* you are unwilling to take action against the desire of the King But I am prepared to do so Our ways therefore part (भिन्न).

10 Construe —शिशोरेव मम कुरुभि यद् वैरं प्रवृद्ध खलु, तत्र आर्यो हेतु न भवति, किरीटी न (भवति), युवां च न (भवत)। जरासन्धस्योरःस्थलमिव पुनरपि विरूढ संधिं भीमः क्रुधा विघटयति, यूय घटयत। (शिखरिणी)

Bhīma is here pointing out why, in the matter of avenging the wrongs the Kauravas had done them, he was not likely to fall in line with his brothers From their very childhood it was he who had been the special object of hatred to the Kauravas Inspite of his brothers he must therefore see to it that the Kauravas were properly dealt with. It should be noted that what Bhīma was saying was true Of all the Pāṇḍavas the Kauravas most hated Bhīma and also dreaded him most. It was he who ultimately killed them all In the latter half of the stanza he is hurling defiance at his brothers Try however they might to bring about peace, he was determined to see that it would be broken no sooner it was effected. आर्यः refers to Yudhisthira किरीटी is Arjuna. किरीट.–ट विद्यते अस्य. He was so called because a diadem (किरीट –टम्), given to him by Indra, shone resplendently on his head in battle. Note ' किरीटं सूर्यसंकाशं भ्राजते मे शिरोगतम् । रणमध्ये रथस्थस्य सूर्यपावकसन्निभम् ॥ 29 अच्छेद्य रुचिर चित्र जाम्बूनदपरिष्कृतम् । इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ॥ 30' विराटपर्व अ. 43. जरा मिव like the stout or massive (स्थलम्) chest of Jarāsandha. The reference is to the story of Jarāsandha, King of Magadha, who was possessed of superhuman physical strength. King Bṛhadratha of Magadha had no son. In despair he retired to a forest along with his two wives, the twin-born princesses of Kāśī, in order to practice penance. There he chanced to meet a great stage, named Caṇḍakauśika, who gave him a charmed mango-fruit, which was to be eaten by his wife and which was to give him a son. The Benares princesses

the fruit in two and ate it The result was they each gave
ih to half the body of a boy Grieved at this unnatural pheno-
ion the two sisters in consultation arranged to throw the two
ves of the boy's body at a crossway in the city A demoness,
ied Jarā, wandering about in search of human food, found these
halves, which, when joined together by her, developed into a
powerful boy whom the demoness restored to the King The
was significantly named Jarāsandha, as the halves of his bodies
been joined together by Jarā Jarāsandha, on succeeding his
ier, imprisoned 86 thousand kings in order to perform a human
rifice to Rudra Before the Rājasūya sacrifice of Yudhisthira was
formed Krsna (for whom Jarāsandha had come to entertain
eterate enmity owing to his slaughter of Kamsa, who was
āsandh's son-in-law), Arjuna and Bhīma went to Jarāsandha and
aanded the release of the imprisoned monarchs The Magadha
ig having refused, a single combat ensued between him and
īmasena, which lasted without cessation for 15 days. Bhīma cut
body of Jarāsandha in two, but it again grew whole (विरूढ) and
āsandha commenced the fight afresh Krsna thereupon gave a
nal to Bhīma, profitted by which the Pāndava prince again cut
āsandha in two and threw the halves crosswise on the ground
is completed Jarāsandha's destruction It is this fact of cutting
inder the body of Jarāsandha, after it had again grown whole,
it is referred to by Bhīmasena in the third line For the story of
rāsandha vide Sabhāparva chapters 17-25 and read 'ते (शकले)
ष्पथनिक्षिप्ते जरा नामाथ राक्षसी । जग्राह मनुजव्याघ्र मांसशोणितभोजना ॥ 52 कर्तुकाम्
वहे शक्ले सा तु राक्षसी । सयोजयामास तदा विधानबलचोदिता ॥ 53 ते समानीतमात्रे
ाकले पुरुषर्षभ । एकमूर्तिधरो वीर कुमार समपद्यत ॥ 54 ' अ 17, ' तस्य नामाकरोच्चैव
ामहसमः पिता । जरया सन्धितो यस्माज्जरासन्धो भवत्वयम् ॥ 11 ' अ 18, ' तदा
द्धमभवद्दिनानि दश पञ्च च । अनाहार दिवारात्रमविश्रान्तमवर्तत ॥ 33 अ 24; 'ततस्त्वाज्ञाय
ैव पादमुत्क्षिप्य मारुति । द्विधा बभञ्ज तद्गात्रं प्राक्षिपद्विननाद च ॥ 16 पुन सन्धाय तु तदा
ासन्ध. प्रतापवान् । भीमेन च समागम्य बाहुयुद्ध चकार ह ॥ 17.. पुन कृष्णस्तमिरिणं
ा विच्छिद्य माधव । व्यत्यस्य प्राक्षिपत्तत्तु जरासन्धवधेप्सया ॥ 19 भीमसेनस्तदा ज्ञात्वा
ैभेद च मागधम् । द्विधा व्यत्यस्य पादेन प्राक्षिपच्च ननाद ह ॥ 20 शुक्कमासास्थिमेद-
ाभिन्नमस्तिष्कपिण्डक । शवभूतस्तदा राजन् पिण्डीकृत इवाबभौ ॥ 21' अ 25 विरूढ
is a double sense. It means 'healed up, rendered whole,' when
ing with उर स्थलम्, and 'effected, formed' when going with सन्धि. Thus
e sentence becomes पुनरपि विरूढ जरा . स्थलमिव पुनरपि विरूढं सन्धि विघटयति.
ote that सन्धि here just means 'peace' and does not paronomastically
ean 'the union of the two halves,' as some think विघट to break,

अतिसंभृत क्रोध येषाम् whose anger has exceedingly gathered to-
gether, who are extremely enraged गुरु means an elderly relation, here a
brother, our worthy brother कदाचित् खिद्यते will perhaps get angry खेदः
originally meant physical pain or exhaustion, then mental pain or agi-
tation, vexation, and then anger, which is also a kind of mental agi-
tation The last meaning is pertinent in the present case, considered in
the light of the following speech of Bhīmasena The tame meaning 'feel
aggrieved' does not appear to us to be satisfactory किं नाम जानाति
—Bhīma is surprised to hear from Sahadeva the possibility (नाम has
the sence of संभावना) of Yudhisthira's ever becoming angry He was
all along under the impression that his elder brother knew kṣamā or
forgiveness alone To learn from Sahadeva that he knows anger too
(खेदमपि) is therefore quite a news to him! The whole speech is
highly ironical The sentence गुरुः जानाति is to be understood with the
author's favourite काकु, which is here very happy and intensifies the
irony so much 'You are incapable of feeling anger. Your all-in-all
lies in ksamā'—this was a common taunt which Draupadī and Bhīma
often administered to Yudhisthira Compare Draupadī's words to
the king in Vanaparva Ch 28 'नून च तव नैवास्ति मन्युर्भरतसत्तम। यत्ते भ्रातॄंश्च
मा चैव दृष्ट्वा न व्यथते मन ॥ 35 न निर्मन्युः क्षत्रियोऽस्ति लोके निर्वचनं स्मृतम्। तदद्य त्वयि
पश्यामि क्षत्रिये विपरीतवत् ॥ 36'

11 Construe.—पाञ्चालतनया नृपसदसि तथाभूतां दृष्ट्वा वल्कलधरैः (अस्माभिः)
व्याधैः सार्धं वने सुचिरमुषितम्। विराटस्य आवासे अनुचितारम्भानिभृतं स्थितम्। (एवं गतेऽपि)
गुरुः खिन्ने मयि खेदं भजति (किम्), अद्यापि कुरुषु न (भजति किम्)। (शिखरिणी)

Bhīmasena wants to explain (पश्य) to Sahadeva why he thought
Yudhisthira was incapable of anger and why he was surprised at
Sahadeva's remarks that he would get angry. Occasions had arisen
in the past when anger on the part of Yudhisthira would have been
most proper. But he did not get angry. How then could he have that
feeling now? If he had, it would indeed be a great surprise! तथाभूताम् who
had become like that i e who had been reduced to that condition This
is a most compressed and a most impressive epithet. It at once
recalls to the mind the picture of the helpless Draupadī in her courses,
rudely dragged by her hair and her garment in that assembly, and
all that shameless indignity to which she was subjected by Duśśāsana
तथाभूताम् is really equal to दुःशासनाकृष्यमाणवसनकेशां नग्नीक्रियमाणां क्रन्दन्तीं च.
This way of describing Draupadi's helpless condition in a general way
is more effective than if actual words to convey the sense intended had
been used. Besides the condition, to which Draupadi had been

reduced, was to Bhīma so horrible that he could not describe it in so many words J's explanation of तथाभूता as ऋतुमती नग्ना च is wrong For, ऋतुमती was not a condition to which she had been reduced by the enemy and नग्ना does not represent the truth Draupadī had never been stripped naked, only an unsuccessful attempt to do so had been made दृष्ट्वा—This and the following words in the first half of the stanza are all significant Thus दृष्ट्वा having actually seen, न तु श्रुत्वा Actual sight of the humiliation of a loved one is certainly far more painful and exasperating than hearing an account of it नृपसदसि—The insult was aggravated by the fact that it was inflicted in the assembly of kings It is a matter of common experience that humiliation suffered in public is more galling than if it were received in private life It was besides a most mortifying sight for the Pāndavas to witness their beloved wife subjected to such indignity in the presence of those very kings, whom they had before brought under their sway पाञ्चालतनयाम् the daughter of the king of the Pāñcālas Draupadī was not an ordinary woman India's bluest blood ran in her veins An insult to her was therefore most provoking ! But what did we do ? We merely looked on ! Oh, how humiliating ! Such is Bhīma's suuggestion In Sanskrit the name of a country designates the people as well as the king thereof Thus Pāñcāla means the country of that name, the people of that country and its king व्याधैः सार्धम् in company with hunters Good company often serves to alleviate the miseries brought on by circumstances. But who were our associates ? Hunters ! Oh, what a fall ! सुचिरम्—for a very (*su*) long time A day or two of such residence would perhaps have been tolerable But twelve long years—oh, that was simply unbearable ? And we did it all ! वल्कलधरै (वल्कलानां धरा धारका तै) putting on, or dressed in, barks. We did not have even good garments Oh, what a degradation for members of royal family ! Compare ' विजित्य यः प्राज्यमयच्छदुत्तरान् कुरूनकुप्यं वसु वासवोपम । स वल्कवासांसि तवाधुना हरन् करोति मन्युं न कथं धनंजय ' Ki. i 35 अनुचिताश्च ते आरम्भाश्च तैः निभृतं गुप्तं यथा स्यात् तथा in a way unknown to others, or secretly (*i e* concealing our identity), by means of occupations (आरम्भ) improper (for us), This refers to the latter part of the wager in the anudyūta which was to the effect that the vanquished party was to live twelve years in a forest and further to pass one year *incognito,* during which time if its identity was found out, a further residence in the forest for twelve years more was to follow as a penalty Note ' महाधनं ग्लहं त्वेकं श्रुणु मे भरतर्षभ ॥ 9 वयं वा द्वादशाब्दानि युष्माभिर्द्यूतनिर्जिता । प्रविशेम महारण्यं रौरवाजिनवाससः ॥ 10 त्रयोदशं च स्वजनैरज्ञाता परिवत्सरम् ।

ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 11 अस्माभिर्निर्जिता यूय वने द्वादश वत्सरान् । वसध्व कृष्णया सार्धमजिनै प्रतिवासिता. ॥ 12 त्रयोदश च स्वजनैरज्ञाता. परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 13 त्रयोदशे च निवृत्ते पुनरेव यथोचितम् । स्वराज्यं प्रतिपत्तव्यमितैरेथवेतरे ॥ 14' सभापर्व 98 This 13th year the Pāndavas passed at the palace (आवास) of King Virāta, disguising themselves under vairous assumed names and following various professions quite unworthy (अनुचित) of themselves. Thus Yudhisthira lived there as gambler, introducing himself as a Brāhmana, a friend and favourite of Yudhisthira, by name Kanka ('कङ्को हि नाम्ना विषय तवागतो व्रती द्विजाति. स्वकृतेन कर्मणा । ..35 युधिष्ठिरस्यापि सखाभव पुरा . 36' विराटपर्व 9). Bhīma announced himself as a Śūdra by caste, named Balala, a clever cook, who had seen service under Yudhisthira and was made head of Virāta's culinary department (' जात्यास्मि शूद्रो बललेति नाम्ना जिजीविषुस्त्वाद्विषय समागत ॥ 17 युधिष्ठिरस्यापि महानसे पुरा बभूव सर्वप्रभुरन्नपानद. ।...18' अ 10) Arjuna appeared as a eunuch under the name Brhannalā and was appointed instructor to Princess Uttarā in music and dancing ('स तत्र राजानमभित्रद्वाव्रवीद् बृहन्नलाह नरदेव नर्तकी ॥ 8' अ 11). Nakula went in the character of Yudhisthira's Groom-in-Chief, Granthika by name, and was made the Asvapati of Virāta ('तवाश्वबन्ध. सुत्भूतो भवाम्यहं कुरुष्व मामश्वपति यदीच्छसि ॥ 6 जानरतु मामाह स चापि पाण्डवो. युधिष्ठिरो ग्रन्थिकमेव नामत ॥ 10' अ 12) Sahadeva said he was a Vaiśya, by name Aristanemi, and had served under Yudhisthira as his Chief cowhered and was there called Tantrīpāla ('वैश्योस्मि नाम्नाहमरिष्टनेमिर्गोसंख्य आस कुरुपुगवानाम् ॥ 12. तेषा (पाण्डवाना) गोसख्य आस वै तन्त्रीपालेति मा विदु ...17 ' अ. 13). Finally, Draupadī approached Queen Sudesnā of Virāta, introduced herself as a servant and friend of Draupadī by name Mālinī, and accepted service as a Sairandhrī (' वासश्च परिधायैकं कृष्णा सुमलिनं महत् । कृत्वा वेषं च सैरन्ध्र्या. कृष्णा व्यचरदार्तवत् ॥ 2 . मालिनी चेति मे नाम स्वयं देवी चकार ह । कृष्णा कमलपत्राक्षी सा मे प्राणसमा सखी ॥ 45' अ 14). Note that it is a mistake to suppose, as people often do, that Sairandhrī, was Draupadī's proper name assumed to conceal her identity at Virāta's court. Her assumed name was Mālinī, as we know from above. Sairandhrī is a common name applied to a class of female artisans, who work in the houses of others, but who do not thereby lose their independence. ' सैरन्ध्री परवेश्मस्था स्ववशा शिल्पकारिका ' अमरः. The last line contains two kākus or questions of appeal मयि खिन्ने गुरुः खेदं भजति (किम्), अद्यापि कुरुषु खेदं न (भजति किम्). भजति has the sense of the near future: will entertain anger. This line is a direct answer to Sahadeva's words कदाचित् खिद्यते गुरु.' By the two kākus used Bhīma wants to insinuate that

anger towards him is most improper, while towards the Kurus it is most proper But if Sahadeva's statement were correct, Yudhiṣṭhira would be acting just the other way! This stanza is quoted in K. P iii as an instance where kāku conveys by suggestion the intended sense. 'अत्र मयि न योग्य खेद', कुरुषु तु योग्य इति काक्का प्रकाश्यते' p 75 The stanza is further quoted in K P. vii as an instance of the poetical defect called न्यूनपद, in so far as certain words have to be supplied viz. अस्माभि before उषितं, स्थित etc and इत्थ before खिन्ने. But Mammata is here a trifle too fastidious, as this circumstance can hardly make the stanza defective, at least in the eyes of an ordinary critic, for he understands the words supplied very easily without any stretch of imagination For otherwise, if we carried Mammata's principle to its logical consequences, stanzas like 'गच्छाम्यच्युत दर्शनेन भवत किं तृप्तिरुत्पद्यते' K P p 207 would contain the dosa न्यूनपद, inasmuch as अह has here to be supplied before गच्छामि The last line decides the meaning to be attached to the root खिद् in this passage For, खिन्न in खिन्ने मयि undoubtedly means क्रुद्ध. It is thus clear that in the five or six formations from खिद् which occur in this passage, the root has the sense of 'to get angry' No other sense would do J is manifestly wrong when he construes the fourth line as 'मयि खिन्ने सति गुरुरद्यापि कुरुषु खेदं न वहति इत्यन्वय .' Another way of construing the stanza is पाञ्चालतनयां दृष्ट्वा, (अस्माक) वने उषित (भावे क्त, वासमित्यर्थ) दृष्ट्वा, आवासे स्थितं (स्थान) च दृष्ट्वा, गुरु खिन्ने मयि खेदं भजति This means that the gerund दृष्ट्वा is to be connected with भजति But this way is inadmissible for two reasons. First, this construction means that only Yudhisthira saw Pāñcālī in that condition It makes पाञ्चालीदर्शन युधिष्ठिरकर्तृक only Secondly, it makes वने वास and आवासे स्थानम् युधिष्ठिरव्यातिरिक्तपाण्डवकर्तृक. This is manifestly not what Bhīma has in his mind He wants to suggest that they *all* had gone through those humiliations Our construction पाञ्चालतनयां दृष्ट्वा वने (अस्माभि) उषितम् etc makes पाञ्चालीदर्शन, वने वास and आवासे स्थान all सकलपाण्डवकर्तृक, which is the sense intended

तत् then, therefore, i e. because Yudhisthira would thus be unreasonably angry with me I should really have nothing to do with him. Go you to him therefore. आतिचिर प्रवृद्ध य अमर्ष: (anger) तेन उद्दीपित (ablaze) तस्य. Bhīma means his anger has now been allowed to gain strength for a sufficiently long time The limit has been passed (अति) Action must follow now राजानम्—Note to Bhīma, Yudiṣthira at present is not a गुरु, he is merely राजा

12 Construe —मया युष्मच्छासनलङ्घनाइसि मग्नेन स्थित नाम, स्थितिमताम् अनुजानामपि मध्ये (मया) विगर्हणा प्राप्ता नाम । अद्य एक दिवस क्रोधोल्लासितशोणिता-

रुणगदस्य कौरवान् उच्छिन्दत' मम (त्व) गुरु न असि, अह तव विधेय न (अस्मि)। (शार्दूलविक्रीडितम्)

Bhīma has already declared his intention of revolting against the authority of Yudhisthira in the matter of wrecking his vengence on the Kauravas. He is in this stanza depicting the undesirable results that he fears would follow such revolt viz the sin (अहस्) of having transgressed (लङ्घनम्) the command (शासनम्) of an elder brother and the censure (विगर्हणा) that he would stand exposed to in the midst of the brothers, who had always been keeping to their bounds (स्थितिमत् duly following the bounds or ordinances that are set to an individual) and declares he is prepared (नाम) to suffer them युष्माक शासन, तस्य लङ्घन, तदेव अंह तस्मिन् मग्न plunged, from मस्ज्-मज्जति मया मग्नेन स्थितम् is an impersonal construction. नाम is used in the sense of अभ्युपगम or acceptance, 'I prefer,' 'I am prepared to suffer'. 'नाम प्राकाश्यकुत्सयो । संभाव्याभ्युपगमयोरलीके विस्मये क्रुधि' हेमचन्द्र This sense of नाम in this and the following line is misunderstood by many. The reading लङ्घनाम्मसि is evidently a deliberate emendation on the part of some third-rate scribe, who thought मग्नेन would suit अम्मसि better But one must remember, that 'plunged in sin' is quite a common conceit, suggesting as it does the comparison of sin with ocean. Besides लङ्घनाम्मसि loses a very important factor in Bhīma's mental state viz the idea of sin Bhīma is conscious that the course at present he is about to adopt involves sin Yet his ire is so pitched that he is prepared to incur it अनुजानां मध्ये—The meaning is · All my younger brothers will not go against the desires of Yudhisthira But I am prepared to do so In the midst of them *i e* in contrast with them I shall incur censure *from the public* as being a disobedient younger brother But I prefer it (नाम) Another way is to take अनुजानां मध्ये=at the hands of younger brothers They would all remain obedient to Yudhisthira and would naturally censure me if I proved disobedient That is the idea This way is not quite so good. Bhīma's younger brothers would not quite censure him, even though they thought his action censurable. Besides it is better to refer the 'vigarhanā' as coming from the public. A third way is to take अनुजाना मध्ये=along with my younger brothers. This makes the second line mean Up to this time I remained silent along with my ever obedient anujas and thus incurred censure. But I would no longer do so This means that censure was levelled against Bhīma and his anujas for not having revolted against Yudhisthira's authority long before *But this was not a fact.* This interpretation should

therefore be rejected Note that स्थित and प्राप्ता are used in the sense of the immediate future For Bhīma is referring to the results that *would follow* his revolt क्रोधेन उल्लासिता (from उद् + causal of लस् to brandish or flourish high), शोणितेन अरुणा (gory with blood) च गदा यस्य. This adjective is partly proleptic Bhīma would raise his sword on high and proceed to kill the Kauravas. His sword would *then* become red with blood उच्छिन्दत *pres. part* from उद् + छिद् छिनत्ति to cut, destroy, annihilate The present participle has the sense of the immediate future अद्य एकम् दिवसम् to-day, for (just) one day Bhīma wants to emphasise the fact that his revolt against Yudhisthira would last only for a day, during the course of which he would be able to annihilate the Kauravas. दिवसम् is an accusative of time showing duration, used according to 'कालाध्वनोरत्यन्तसंयोगे' पा 2 3 5 (इह द्वितीया स्यात् । मास कल्याणी । मासमधीते । मास गुडधाना । क्रोश कुटिला नदी । क्रोशमधीते क्रोश गिरि । अत्यन्तसंयोगे किम् । मासस्य द्विरधीते । क्रोशस्यैकदेशे पर्वत. । सि कौ.). गुरु elder brother, who as such deserves to be obeyed 'विधेय' (विधातु शक्य) whom it is possible to control, obedient विधेयो विनयग्राही वचनेस्थित आश्रव ' अमर

उद्धतम् haughtily This is used adverbially आत्मगतम् to himself आत्मनि गत स्याद् यथा तथा in such a way as to make the speech heard by oneself alone This is a stage-direction This of course does not mean that Sahadeva is to mutter his speech within him He must utter it loudly enough to be heard by the audience But Bhīma is dramatically supposed not to hear it अये shows surprise Sahadeva could not understand why Bhīma should start for Pāñcālī's abode in such a mood (**Page 10**) चतस्र शाला समाहृता चतु शाल (द्विगु समास), तदेव चतु शालकम् a building having halls (शाला) on all the four sides facing each other, a quadrangle In चतु शालक प्रति प्रस्थित , प्रति is unnecessary But Nārāyana seems to be fond of it Compare above 'शिबिर प्रति प्रस्थातुकामस्य' p 3 भवतु—Sahadeva decides to wait outside Pāñcālī's quadrangle, because he did not think it proper to intrude on the privacy of Bhīma and Draupadī. आयुधागारम् armoury, arsenal, depository of arms. आयुध सहायः यस्य whose companion is a weapon, armed with a weapon Bhīma was in a mood of defiance and haughtiness He desired to arm himself and at once to proceed to destroy the Kauravas That was why he started for what he took to be the armoury When he came to know his mistake, he thought for a while (विचिन्त्य) as to what he should do and then was glad to realise that an opportunity had thus been accidentally thrown in his way of taking leave of (मन्त्र् with आ to take leave of, bid adieu to) Pāñcālī, before he finally em-

barked on the task of wrecking his vengeance For, he already *was* (एव) thinking of bidding such farewell to his beloved वत्स–The prospect of meeting his beloved at once calms Bhīma down When he is once more himself, he realises that in anger he had gone a little too far in proclaiming his readiness to break away from Yudhisthira's control. He now wants to excuse himself Yudhisthira's attempt to effect peace (सन्धानम्) with the wicked Kauravas naturally tormented him (पीडयति) While under the influence of this pīdā, he said those somewhat harsh things. Not that he really desired to go against Yudhisthira's desires Sahadeva can also easily see (पश्यतु) all this. Such is the import of the affectionate clasping of Sahadeva by the hand and this appeal (वत्स etc) to him The whole scene so beautifully illustrates Bhīma's proper character Though indulging in the most violent language when under the influence of anger, he would never go, even by a hair's breadth, against the desires of Yudhisthira, for whom, concealed behind his violent words, he had the greatest reverence सक्रोध भूमौ —Mark the change in Bhīma's attitude They had now entered Draupadī's quadrangle. In a moment the Queen would stand before them with her hair hanging on her back What had they done to avenge her wrongs ? How could they meet her complacently ? That was what passed in Bhīma's mind and his anger seemed to rise again In dudgeon he sits on the ground इदमासनमास्तीर्णम् here is a seat spread out *i. e* arranged or kept ready आस्तीर्ण is *p p.* from आ+स्तृ स्तृणाति, स्तृणीते to spread out, strew, or to cover This second meaning of स्तृ would also do in the present case. It probably makes better sense. आस्तीर्ण thus means आस्तरणवत् covered over with a covering such as a carpet, cushion or pillow कृष्णागमन कृष्णाया: आगमन the arrival of Krsnā *i e.* Draupadī. Sahadeva notes that Bhīma's temper is rising. By using the double-meanig expression कृष्णागमनम्, he therefore suggests that Bhīma should wait till the arrival of Krsna (कृष्णस्य आगमनम्) and proceed to do what he wants to do after the result of Krṣna's mediation is known. The expression कृष्णागमनम् is thus very cleverly used But there is an objectionable feature in the passage Sahadeva in the first instance asks Bhīma to await the arrival of Draupadī But how could they reasonably expect her to arrive there at that time ? They had not sent word to her that they desired to see her. She might be engaged somewhere else in her palace and might not turn her steps towards that particular part for long. Was it a chance meeting with her that they expected ? If so, this is surely a weakness in the dramatist's

art. The truth appears to be that Nārāyana was carried away by that very convenient expression कृष्णागमनम् and this point did not strike him at all. उपोद्घातेन owing to the introduction or use (of the expression कृष्णागमनम् in your speech) केन पणेन on what condition? सुयोधन प्रति प्रहित.—Note the poet's fondness for प्रति. कर्णौ पिधाय shutting his ears (with his hands). This is a gesture suggestive of the deprecation of something which is shocking Bhīma was shocked to hear that Yudhisthira had demanded only five villages, when half the kingdom legitimately belonged to them. पिधाय (अपि + धा दधाति, धत्ते) is really equal to अपिधाय For, according to the grammarian Bhāguri, the अ of अव and अपि may optionally be dropped Note 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो । आपश्चापि हलन्तानां यथा वाचा निशा दिशा ॥' अहह shows the great sorrow that Bhīma felt to see such loss or degradation of spirit (तेजस अपकर्षे) on the part of Yudhisthira as made him pitch his demand so incredibly low 'अहेत्यद्भुते खेदे परिक्लेशप्रहर्षयो. । सम्बोधनेऽपि' मेदिनी The technical sense of तेजस्, given by Bharata, is pertinent here 'अधिक्षेपापमानादे प्रयुक्तस्य परेण यत् । प्राणात्ययेऽप्यसहन तत्तेज समुदाहृतम् ॥ 39' नाट्यशास्त्र अ 22 अजातशत्रु is Yudhisthira, so called because his piety was so great that there was nobody in the world whose ill he thought न जात शत्रु द्वेष्य यस्य Compare iii 15 below परिवृत्य स्थित्वा sitting with his face turned away (from Sahadeva) This was to indicate his complete disapprobation of what Sahadeva was speaking and a desire to hear him no longer न त्वया—This means Bhīma flatly refuses to associate himself in any way with a proposal of this kind It had better not be reported to him at all He would take it that Sahadeva had not told him anything about it

13 Construe —यत् तद् अस्य भूपते. ऊर्जितम् अत्युग्र क्षात्र तेज (आसीत्), तदपि अनेन तदा अक्षै दीव्यता नून हारितम् । (अनुष्टुभ्)

No man possessed of the well-known (तत्) princely (क्षत्रस्य इद क्षात्रम्) lustre, would ever stoop so low in his demand But Yudhisthira *has* stooped so low The natural conclusion (नूनम्), therefore, is he has gambled away his princely lustre also To speak of a Kṣatriya that he has lost kṣātra tejas is a very severe condemnation. But Bhīma now is in no mood to spare his brother in any way. तत्, used in conjunction with यत्, has the sense of 'famous, well-known' See 'यच्छब्दस्य हि निकटे स्थित. (तच्छब्द.) प्रसिद्धिं परामृशति ।' K P. vii, p. 313. ऊर्जितम् lofty, exalted It is *p. p* from ऊर्जयते to grow strong, the denominative from ऊर्जस् strength, vigour. अत्युग्रम् exceedingly terrible, such as would strike terror in every one. भूपते. is significantly used.

It is so humiliating for a king to allow his tejas to be taken away. तद्वपि—The force of अपि is Though every thing else were lost, a self-respecting man would not allow his proper lustre at least to leave him. But even that Yudhisthira has lost तदा refers to the fatal occasion when the accursed gambling match was held अक्षैः दीव्यता—दिव् दीव्यति to play, gamble, governs the accusative or the instrumental of that which forms the means of playing, according to 'दिव कर्म च' पा 1 4. 43 (दिव साधकतमं कारक कर्मसंज्ञं स्यात्, चात् करणसंज्ञम्। अक्षैरक्षान् वा दीव्यति। सि. कौ) हारितम् caused to be taken away, lost It is *p p* of the *causal* of हृ हरति

नेपथ्ये behind the curtain नेपथ्यम् is derived from नि *n* the eye, or नि *m* the leader, and पथ्य Thus ' निनो नेत्रस्य, नेर्नेतुर्वा पथ्यम् ' व्या सु. It means (1) the curtain, (2) the tiring room, (3) the toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्' अजय), (4) the actor's costume which makes him look like Rāma, Sītā etc. ('रामादिव्यञ्जको वेषो नटे नेपथ्यमुच्यते ' भरत) भट्टिनी—Technically this is the title under which servants address the wives of the king, other than the crowned queen, whose distinctive title is देवी 'देवी कृताभिषेकायामितरासु च भट्टिनी ' अमर But Nārāyana does not seem to follow this distinction strictly For example, Draupadī later on in this Act and in Act vi is addressed as Devī, which as crowned queen is her proper designation Bharata also does not appear to be quite strict on this point Note नाट्यशास्त्र अ 17 'राजपत्न्यस्तु सभाष्या सर्वाः परिजनेन तु ॥ 85 भट्टिनी स्वामिनी देवी इत्येव नाटके बुधै । देवीति महिषी वाच्या राज्ञा परिजनेन तु ॥ 86 भोगिन्य इति शेषास्तु स्वामिन्य इति वा पुन ।..87'. याज्ञसेनी (यज्ञसेनस्य अपत्य स्त्री) is Draupadī, being the daughter of Drupada, whose other name was Yajñasena मुहु ·उपचीयमानानि च तानि बाष्पाणि, तेषा पटलं तेन स्थगिते नयने यस्या whose eyes are concealed or covered by a veil of tears that are now and then gathering up तत्. पतितम् so an extremely sad situation has arisen or developed तर, though strictly a termination of comparison, is often used in the sense of excess merely.

14 Construe —क्रुद्धे आर्ये यद् वैद्युतमिव ज्योतिः अद्य संभृतम्, तद् इयं कृष्णा प्रावृडिव नूनं संवर्धयिष्यति। (अनुष्टुभ्)

Sahadeva fears that the arrival of Draupadī, bedimmed with tears, is sure to inflame Bhīma's anger the more. The following are compared: भीमतेजः (क्रोधरूपं) and वैद्युत तेजः, कृष्णा and प्रावृट्, भीमः and मेघः and द्रौपदीबाष्पम् and वृष्टि The two latter comparisons are implied, while the two former are express. The stanza is, therefore, an instance of एकदेशविवर्तिनी उपमा, which is thus defined 'एकदेशविवर्तिन्युपमा

वाच्यत्वगम्यते ॥ भवेता यत्र साम्यस्य ' S. D x. 24–25 विद्युतः इदं वैद्युतम् belonging to lightning संभृतम् gathered or collected together इव refers more especially to Draupadī's condition viz. her being all tearful. कृष्णा—Draupadī was so called, because she possessed a dark complexion. And yet she was the most beautiful woman of her times. So it appears there is no necessary connection between beauty and fairness of complexion. प्रावृष् (वर्षण वृद्, प्रकृष्टा वृद् अत्र) is the rainy season Lightning grows in intensity in this season

निर्दिष्टस्य अनतिक्रम यथानिर्दिष्टम्. This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meanings of यथा यथानिर्दिष्टं विद्यते यस्या सा यथानिर्दिष्टा as referred to as described i e with her eyes covered with tears. सास्रम् अस्रै अश्रुभि सहित यथा तथा tearfully मन्युम् grief. 'मन्युशोकौ तु शुक् स्त्रियाम् ' अमर नित्यम् अनुबद्धं कुरुभि वैरं येन who has formed eternal enmity with the Kurus. हञ्जे is a form of address used towards female servants 'हण्डे हञ्जे हलाह्वाने नीचां चेटी सखी प्रति ' अमर. यदि महाराज भवेत् if His Majesty were not opposed (to it) Draupadī is quite confident that Bhīma would be able to destroy the Kauravas She is only afraid Yudhisthira would not allow him to do so Reading between her words, we clearly see she had understood well the character of Bhīma Though so violent in language and apparently so defiant of Yudhisthira's authority, Bhīma would never do anything without his elder brother's sanction The reading यदि महाराजस्य. भविष्यति (if he would only go against His Majesty's desire) is not good It suggests a wish on the part of the speaker that Bhīma should prove pratikūla towards the Mahārāja and also conveys a gentle censure to Bhīma for not daring to do so. Both these suggestions are not proper 'I know Bhīma is quite capable of taking his revenge. But Yudhiṣthira does not allow him to do so. Oh, how sad, Bhīma dare not go against Yudhisthira's desire How I wish he could do so !' Such is the trend of Draupadī's thoughts as we gather it from this reading. (Page 12)तन्नार्थं—It was quite natural that Draupadī should long to see Bhīmasena then, when a fresh insult had been inflicted on her For it was really he, more than anybody else, on whom she had pinned all her faith of having her insults avenged. Nārāyana has already arranged to have this natural longing of Draupadī accidentally satisfied After this sentence J reads तद्वादेशय etc. (given in the foot note) But it is obvious J's reading is incorrect. The cetī could not refer to Bhīma's वासभवनम्, where she requested Draupadī to enter Because they were just in Draupadī's palace and Bhīma had already gone there. यद् देवी—Note Draupadi is here referred

to as Devī अवधीरणाप्येषा even this neglect or disregard (in not noticing my arrival). Ordinarily Draupadī expected Bhīma to receive her with due courtesy But at this time Bhīma was under the influence of anger We shall later find he apologised to Draupadī for this failure in giving her proper attention व्यवसितम् determination Draupadī wants to know what Bhīma would proceed to do in anger. किं नाम what, I should like to know That Yudhisthira should think of effecting peace with only five villages appears to Bhīma simply incredible Such is the force of this sentence

15 Construe.—कौरवशतं समरे न मथ्नामि (किम्) । दुःशासनस्य रुधिरम् उरस्तः न पिबामि (किम्) । सुयोधनोरू गदया न संचूर्णयामि (किम्) । भवतां नृपतिः (यदि इच्छति, तर्हि) पणेन सन्धिं करोतु । (वसततिलका)

This stanza, though containing simple words all, so vividly brings out Bhīma's powerful feelings. Bhīma is completely at a loss to understand why Yudhisthira should at all proceed to effect any peace. He is quite capable of accomplishing everything that he had vowed viz the destruction of the Kauravas, the drinking of Duśśāsana's blood from the chest and the pounding of Duryodhana's thighs But if this notwithstanding, Yudhisthira arranges a peace, Bhīma will absolutely have nothing to do with it The first three lines contain the poet's favourite device of bringing out more powerfully the sense intended viz. काकु. Apparently the sentences contain a plain statement of his inability (न मथ्नामि etc) to accomplish his vow But understood with the requisite modulation of voice, they convey a most emphatic assertion of his capacity The three present tenses मथ्नामि etc are used in the sense of the near future . भवतां नृपति is highly significant. To *you* Yudhisthira is the king whom you must obey. As for me, I have already severed my connection with you (अत एवाहं भिन्नो भवद्भ्य). Let him, therefore, do whatever he likes. I have my own way पणेन सन्धिम् peace on (that) condition. पण refers to the condition of five villages about which Bhīma has just learnt Peace on such terms is to him simply unthinkable Yudhisthira should at least have demanded something substantial. That's his idea. He will under the circumstances have nothing to do with such peace. Another way is to take पण in a general sense viz any condition, stipulation or consideration. Peace for a consideration, whatever its nature may be, is to Bhīma most repugnant, Nothing short of downright revenge will please him. A third way is to take पण in the sense of a copper coin ('कार्षिके ताम्रिके पणः' अमरः). Bhīma flouts the idea of peace being arranged for an

insignificant copper coin; for that is what the five villages sought are, according to him, really worth. The first interpretation is the best as being the most suitable to the context This stanza has been quoted in K. P and S D as an instance where kāku implies the intended sense 'अत्र मथ्नामीत्येतमादि व्यङ्ग्य वाच्यस्य निषेधस्य सहभावेनैव स्थितम्' S D iv. p. 231.

सहर्षम्—Draupadī was naturally glad to know from Bhīma that he would not be a party to a peace being signed on such terms, or for the matter of that, to any peace being effected at all. जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तय) They have been explained in Appendix A The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches, which are meant for particular individuals only to the exclusion of others स्वगतम् or आत्मगतम् means a speech intended for the speaker alone It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all Of course on the stage all speeches, including even स्वगतम्, are to be uttered in a manner loud enough to be heard by the entire audience But the actors must show by proper gesticulations, or their absence, that they have or have not heard a particular speech पूर्वं श्रुतं श्रुतपूर्वं न श्रुतपूर्वम् अश्रुतपूर्वम् not heard before This is an irregular compound (सुप्सुपासमास) The stage direction अशृण्वन्नेव, found here in all printed editions, is really unnecessary. Draupadī's preceding speech is जनान्तिकम् and there is no likelihood of its being heard by Bhīma In the case of Bhīma's first speech on p 12 अशृण्वन् was correct, because the cetī had then addressed him 'जयतु जयतु कुमार' अव्युत्पन्न इव as though void of any meaning or significance (व्युत्पत्ति) Sahadeva now proceeds to inform Bhīma that Yudhisthira had not made his demand so low for nothing There was a deep purpose lying at its back By mentioning the four villages individually and by not mentioning (अकीर्तनम्) the fifth, he really wanted to bring prominently to the notice (उद्घाटनम् opening, laying bare, prominently bringing forward to notice) of Suyodhana, and in this way to that of the whole world, the various grievous wrongs (अपकार) that they had suffered in those places He would thus show to the people that, though really he himself was the injured party, he was quite ready to treat But Yudhisthira knew very well, Sahadeva continues, that even this modest demand of his would be rejected and war would necessarily follow. Yet by means of this apparently useless procedure he would first (तावत्) reveal (आविष्कृ) to the world that his heart was really apprehensive (आशङ्कि) of the annihilation of (क्षय.) of his own family, which would necessarily follow

declaration of hostilities, and therefore he would rather avoid war than court it, and secondly, he would prove (प्रतिपादिता) that it is the Kuru king who is really irreconcilable (असन्धेय) Thus the moral guilt of the war and its effects would lie on Duryodhana's head. This is the significance of Yudhisthira's seemingly undignified demand, but Bhīmasena has not properly grasped it, Sahadeva means

16 Construe —इन्द्रप्रस्थं वृकप्रस्थं जयन्त वारणावतम् (इति) चतुरो ग्रामान्, पञ्चम च कञ्चिदेक (ग्राम) प्रयच्छ । (अनुष्टुभ्)

The first four are the villages that Yudhisthira specifically demands The fifth may be any other पञ्चम कञ्चिदेक (ग्राम) is sometimes explained as 'one certain grāma, which is pañcama *i e.* which destroys the body (पञ्च पञ्चमहाभूतात्मकं देहमित्यर्थ माति नाशयति) viz संग्राम.' This means that under pretext of leaving the fifth village unnamed, Yudhisthira is really demanding war This explanation is absurd and should be bluntly rejected First, the meaning sought to be given to the word pañcama is extremely unwarranted and can never have been intended by the poet. Secondly, the explanation is unfair to Yudhisthira, who is making honest efforts to prevent war and cannot therefore be demanding war in so many words Thirdly, if Yudhisthira is really demanding war and thus taking the aggressive as it were, what is the use of asking for the four villages previously mentioned ?

(Page 14) नाम्ना नाम्ना इति प्रतिनाम This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the meanings of यथा. प्रतिनाम ग्रामस्य प्रार्थना तया by means of the demand for villages by individually naming them उद्घाटनमेवेदं मन्ये-In the explanation of this vyutpatti of Yudhiṣṭhira's message to Duryodhana, Bhatta Nārāyaṇa, it appears to us, has made hopelessconfusion First, his words 'अनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनात्' naturally convey to a reader the idea that there were *four* grievous wrongs and that they were connected with these *four* places As there was no fifth wrong, Yudhisthira said the fifth village might be any one But we know, as a matter of fact, that there were only *three* such wrongs viz विषभोजन, जतुगृहदाह and द्यूतसभा, which include of course पाण्डववधूपरिधानकेशाकर्षण. Vide also i. 8 above If four villages were mentioned specifically, the four wrongs connected with them ought to have been so mentioned. But Nārāyaṇa specifically mentions only three (for only three were really there) and makes a show of hinting the fourth by using the convenient word आदि ('द्यूतसभाद्युप-

कार') This ādi really has no sense. If a fourth grievous wrong existed, it should have been specifically referred to This in itself is a serious defect But there is something more also. Out of the four villages mentioned Vāranāvata alone was an apakāra-sthāna, being connected with jatugrhadāha. The three others had nothing to do with the other wrong inflicted on the Pāndavas Poisoned food was, for instance, administered to Bhīma, while both the Kaurava and Pāṇḍava princes were living in Hāstinapura The actual incident took place, however, outside the capital on the bank of the Ganges in a region known as Pramānakotī (Vide Ādiparva Chapters 137–138). The gambling match and the incidents that followed it, took place all in Hāstinapura in a sabhā specially constructed for that purpose. It would thus be seen that neither Indraprastha, nor Vrkaprastha, nor Jayanta was an apakāra-sthāna But the way in which the villages and the wrongs are enumerated and the way in which Sahadeva proceeds to enlighten Bhīma on this abstruse point, would suggest that they were apakāra–sthānas Are we to suppose that Bhatta Nārāyana did not know even his Mahābhārata well ? Some connect Indraprastha with an apakāra by saying that the Pāndavas betook themselves to it when they were turned out of Hāstinapura Even if this were correct, Indraprastha could hardly be referred to as apakāra-sthāna (the place where wrong was inflicted) Further, none of the apakāras enumerated was connected with it But really these people do not know what they say when they make the above statement with regard to Indraprastha This appears to be a case where one man repeats another's statement without looking up to the original From the Mahābhārata it is clear that no trace of apakāra can be connected with Indraprastha After the Pāndavas had escaped from the house of lac, which was set on fire by Bhīma, in Vāranāvata, they led a life of thrilling adventures in complete obscurity The Kauravas were under the impression that they were all burnt to death and Dhrtarāstra had even offered to them obsequial water. From their obscurity the Pāndavas emerged, to the surprise of all, on the occasion of Draupadī's svayamvara and Dhrtarāstra thereupon invited them along with their newly wedded wife to Hāstinapura, where he gave them half the kingdom and had Yudhisthira crowned King With a view to avoid any further quarrels between his sons and the Pāndavas, he sent the latter to Khāndavaprastha (name of a city and the region in which it was situated).

This city then became the capital of the Pāndavas and was afterwards known as Indraprastha, because it was built anew, developed and beautified by Viśvakarman, the celestial architect, whose services were lent for the purpose by Indra on the requisition of Lord Kṛṣṇa. Vide Ādiparva ch 227 It would thus be seen that Indraprastha had nothig to do with any of the injuries inflicted on the Pāndavas वृकप्रस्थ and जयन्त are unknown to the Mahābhārata. One Vrkasthala finds mention in the list of the four villages demanded It is also a place, where Krsna, in the course of his journey to Hāstinapura on his mission of peace, sojourns Why these places, which were not apakāra-sthānas and some of which are not even mentioned in the Mahābhārata, should be enumerated here by the poet is a mystery According to the Mahābhārata the five villages asked for were as follows —'अविस्थल धृकस्थल माकन्दी वारणावतम् । अवसान भवत्वत्र किचिदेक च पञ्चमम् ॥ 19' उद्योगपर्व अ 31 One point to be noted here is that this demand for five villages was originally made through Sañjaya, who was the first messenger of peace But it was rejected Thereupon a second attempt to arrange peace was made through the Lord, who was requested by the Pāndavas, even including Bhīma, to bring about a peaceful settlement somehow, because they all wanted to avoid destruction of their own family ('मा स्म नो भरता नशन्' उद्योगपर्व अ 75 18) The Lord was not saddled with any condition on which to arrange the peace Yudhiṣṭhira merely told him that his attempt at peace through Sañjaya, when he had demanded five villages, had failed And here occurs a second enumeration of these five villages, the second line reading 'अवसान च गोविन्द कंचिदेवात्र पञ्चमम् ॥ 23' उद्योगपर्व 71 This deserves to be noted in view of the fact that according to Bhatta Nārāyana the Lord went to arrange peace on the condition of a grant of five villages साटोपम् vehemently, with impatience Bhīma had no patience to listen to the elaborate vyutpātti of Sahadeva अनर्थकम् not serving any good purpose, of no use Bhīma was purely a soldier. He cared not for the politician's insincere talk about the moral guilt of the war and proving to the world that they were not the aggressors and so on. He laid his finger exactly on the point that really mattered, when he brought to the notice of Sahadeva the fact that they had all vowed the destruction of the Kuru family, when, after suffering all those humiliations in the dyūtasabhā they started for the forest Were they, or were they not, going to prove true to their solemn vows ? If they were, then the insincere talk of peace

with its subtle vyutpatti was perfectly useless Note that the word असंधेय has a double shade of meaning. Used by Sahadeva, it means 'one who is so obdurate that he cannot be induced to agree to any terms' This is what, according to Sahadeva, Yudhisthira wanted to prove to the world with regard to Duryodhana. But Bhīma uses the word in the sense of 'one with whom peace is by no means to be made,' as his destruction had been vowed The reading अपयश - स्वगोत्र० is not good It means अपगत यशो यस्मात् स अपयशा अकीर्तिकर इत्यर्थः, ईदृश य स्वगोत्रक्षय तमाशङ्कते तत् It is true what Yudhisthira feared was the infamy that he would incur if he became the cause of his kulaksaya But it is better to leave this to be inferred from the reading स्वगोत्रक्षयाशङ्कि Besides the meaning that has to be given to अपयश in order to make it sensible is far-fetched It appears a third rate scribe, not thinking Bhatta Nārāyana's words clear, has added अपयश or अयश

17 Construe —क्रोधात् शत्रुकुलक्षय युष्मान् लोके ह्रेपयति (किम्) । दाराणा सभाया केशकर्षणं (युष्मान्) न लज्जयति (किम्) । (अनुष्टुभ्)

Understand a kāku in each of the two sentences. The force of the kāku is to show how unnatural the feelings of Yudhisthira and others were. Really they should not feel ashamed in the world at the destruction of the Kurus, who were after all their enemies. On the contrary, they should be proud of the achievement. But there was every reason for them to be ashamed of the indignity inflicted on their wife. However apparently they were not feeling anything for it. How unnatural was their conduct! This stanza is the answer to Sahadeva's words 'एव कृते आविष्कृत भवति.' The latter part of his speech regarding कुरुराजस्यासंधेयता has already been answered ह्रेपयति (put to shame, cause to blush) is the *causal* of ह्री जिह्रेति to be ashamed लज्जयति is the causal of लज्ज् 6 A, or लस्ज् 1 A लज्जते, having the same sense. Note Sahadeva in his speech had referred to स्वगोत्रक्षय Bhīma changed the expression first to धार्तराष्ट्र-कुलक्षय and then to शत्रुकुलक्षय. He refused to acknowledge the sons of Dhrtarāstra as belonging to his own family.

(Page 15) नाथ न etc —This is a very great condemnation of Yudhisthira and others But one may easily concede that in view of the many insults that Draupadī had suffered even before the eyes of her valiant husbands, no condemnation coming from her could be said to be too severe मा विस्मार्षीः do not forget विस्मार्षी =वि+अस्मार्षी Aorist 2nd pers sing of स्मृ—

स्मरति The augment अ is dropped owing to the presence of the negative particle मा, according to 'न माङ्योगे' पा 6 4. 74 (अडाटौ न स्त.। मा भवान् भूत्, मा स्म भवत्, भूद्वा। सि कौ) Further note when मा is joined to an Aorist, the Aorist technically has the sense of any other tense or mood, according to 'माङि लुङ्' पा 3 3 175 (सर्वलकारापवाद ।). But usually in the second person singular this tense with the augment dropped has the sense of the imperative mood चिर विलम्बमित्यर्थं करोति चिरयति makes delay (in coming) This is a denominative from चिरम् The expression 'कथ चिरयति पाञ्चाली' presupposes that intimation had been conveyed to her to go there and that she was making delay in answering the call But we know no such intimation had been given They were only expecting a chance visit How then could such a statement, involving surprise (कथम्) at her delay, be made? Is the poet nodding? का खलु वेला indeed a long time. किं in such cases has the sense of long and is always followed by अपि or खलु मात्राया —Note the idiomatic use of the genitive When a certain period is represented to have elapsed after the occurrence of an action, the word expressing the occurrence is put in the genitive case *e g* 'अद्य दशमो मासस्तातस्योपरतस्य' Mu. vi रोषस्य आवेश तस्य वशात् owing to the influence of the vehemence of anger मन्यु here has the sense of anger. 'मन्यु. पुमान् क्रुधि। दैन्ये शोके च यज्ञे च' मेदिनी. उदासीनेषु when you are indifferent. यद्येवं . समर्थयस्व if so, consider yourself as having your insults avenged For, Bhīma was now angry and would forthwith destroy all the Kauravas Observe a kind of dramatic irony that is present here Draupadī has just had a fresh paribhava, when Bhīma asks her to consider herself as apagataparibhava. उद्विग्नामिव as though dejected or sad. उद्विग्न is *p. p* from उद्+विज् विजते.

18 Construe—यत् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च पाञ्चालराजतनया इमां दशां वहते। (अनुष्टुभ्)

Bhīma observed that Draupadī was sad On being questioned, she would not readily disclose the cause of her sadness Bhīma looked at her hair and at once jumped to the conclusion that her sadness had proceeded from her one standing grievance viz. her insults remaining unavenged so long Only a widow, or a woman whose husband had gone on a long journey, wore her hair loose, as Draupadī did But the Pāṇḍavas were neither dead, nor had they gone on a long journey. What then could be the cause of Draupadī's wearing loose hair? In the answer to this question lay the cause of Draupadī's udvega. Such

was Bhīma's line of thinking अप्रोषित (अ+प्र+उषित *p p* from वस्) not gone on a journey इमा वृशाम् refers to the loose disordered hair

कोऽन्यो खिद्यते—This is a fling at Yudhisthira and others. खिद्यते here may mean either 'is pained' or 'is angered' किं ..धिकतरम् what, do you say (नाम), even greater than this? Bhīma is most unpleasantly surprised to see that even a still greater insult has been inflicted on his Queen In a mood of incredulity (he cannot believe such a thing has happened) coupled with surprise, he puts this question to Buddhimatikā This mood is very natural in such cases Or the sentence may mean What possibly (नाम) can be greater than this? Bhīma cannot think of any insult that can possibly be greater than the one she has already suffered Hence his impatience to hear it.

19 Construe —कौरव्यवंशदावे अस्मिन् (मयि) क एष मुक्तवेणीम् एना कृष्णां (मुक्तवेणी कृष्णा) धूमशिखामिव, स्पृशन् शलभायते । (अनुष्टुभ्)

The idea that Bhīma wants to convey in this stanza is that the person, who had offered that additional insult to Draupadī, was really courting death at his hands, as surely as a moth that falls into a column of smoke proceeding from forest conflagration Put in still simpler language this means that he would surely kill such a person This idea has been expressed by a mixture of two figures—Rūpaka (Metaphor) and Upamā (Simile) Bhīma is the forest-conflagration, that is to prove destructive to the bamboos (वंश) in the form of the Kauravya's family, and that in the present case is to burn the person, who has offended Draupadī, like a moth. Draupadī, already dark in complexion and appearing perhaps still more so owing to her dark dishevelled hair, is like the line of smoke proceeding from the conflagration. The offending individual is like the moth that comes in contact with the smoke and thus falls into the fire, bringing certain ruin on itself It is a mistake to suppose, as some do, that there is a confusion of ideas here The supposition is based on the assumption that the poet doubtless wanted to compare Draupadī to wild fire and her dishevelled hair to a line of black smoke, but was not able to express his ideas clearly This assumption appears to us to be gratuitous and entirely incorrect Draupadī cannot properly be compared to wild fire because she is not the direct cause of destruction of either the Kauravas or the offending individual in this case, as the wild fire is that of the destruction of bamboos and the moth. Bhīma is such a direct cause, for he is to kill them all, and consequently it is he who properly stands for the wild fire. Besides, just as a moth, coming in contact

with the line of smoke, falls into the fire and brings about its own ruin, so an individual, inflicting insult on Draupadī, incurs Bhīma's anger and meets death at his hands. Thus Draupadī, the indirect cause of the person's death rightly stands for the line of smoke, which, though not burning the moth itself, makes it fall into the fire wherein it perishes. It will thus be seen that far from being confused in his ideas, Bhatta Nārāyana is quite consistent and logical. कुरो॰ विचित्रवीर्यस्य (कुरुशब्द कुरुवंशजान् लक्षयति) अपत्य कौरव्य धृतराष्ट्र इत्यर्थ, कुरूणां राजा कौरव्य॰ धृतराष्ट्र इति वा, तस्य वश अन्वय दुर्योधनदु शासनादिभ्रातृशतरूप॰, स एव वश॰ वेणु (समूहैकवचनम्), तस्य दाव तस्मिन् who is the forest conflagration to the bamboos in the form of the family of the Kauravya viz. Dhrtarāstra. The compound is an example of श्लिष्टपरम्परितरूपक Note 'वने च वनवह्नौ च दवो दाव प्रकीर्तितः' शाश्वत. and 'वंश. सर्वेऽन्वये वेणौ' अभिधानचिन्तामणि. It will be noticed that the compound कौरव्यवश is peculiarly dissolved This is the only satisfactory way of dissolving it in view of the following The word कौरव्य is formed according to 'कुरुनादिभ्यो ण्य' पा 4. 1. 772 (कुरुशब्दात् नकारादिभ्यश्च जनपदक्षत्रियवाचकेभ्योऽपत्ये राजनि च ण्य स्यादित्यर्थ । कौरव्य । नैषध्य. । कुरोरपत्यं कुरूणा राजेति वा विग्रह. । बालमनोरमा). But when many individuals are meant and females are not included among them, the affix ण्य (य) is dropped, according to 'तद्राजस्य बहुषु तेनैवाखियाम्' पा 2. 4 62 (बहुष्वर्थेषु तद्राजस्य लुक् स्यात्तदर्थकृतबहुत्वे न तु स्त्रियाम् । इक्ष्वाकव. । पञ्चाला इत्यादि । सि. कौ) Thus if we explained the word as कुरो॰ धृतराष्ट्रस्य अपत्यानि, our form would be कुरव aud not कौरव्या We must therefore understand the word कौरव्य in कौरव्यवश in the singular, as is done above, so that the rule 'तद्राजस्य etc.' does not operate at all. But in the case of 'कौरव्या पशव.' St 25 *infra*, where कौरव्य occurs definitely in the plural, a way out of the difficulty is to be found as follows कुरोर्धृतराष्ट्रस्य अपत्य कुरूणां जनपदाना राजा इति वा कौरव्यः दुर्योधन इत्यर्थः, तस्मिन् साधव. कौरव्याः (कौरव्य + यत् affixed according to 'तत्र साधु॰' पा. 4 4 98, the अपत्य वाचक य in कौरव्य being then dropped according to 'आपत्यस्य च तद्धितेऽनाति' पा. 6 4 151) Thus कौरव्याः really means those that are beneficial to the Kauravya viz. Duryodhana, and though this term would include a large number of persons, it should be restricted to Duryodhana's brothers, as they were the most beneficial to him But a difficulty still remains in this that कौरव्या॰ would not include Duryodhana himself and he is surely meant along with his brothers in 'कौरव्याः पशवः.' This difficulty should somehow be removed by extending the application of the reformed word कौरव्यः to Duryodhana also, as he is most beneficial to himself, or by having resort to what is called the एकशेषवृत्ति as follows: कौरव्यश्च (दुर्योधनश्च)

कौरव्याश्च (दुःशासनादयश्च) कौरव्याः This वृत्ति commonly called एकशेषद्वन्द्व-समास, though not strictly regarded as a samāsa by Sanskrit grammarians, is obtained according to 'सरूपाणामेकशेष एकविभक्तौ' पा 1.2.64 (एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते। सि कौ.) It will thus be seen that though कौरव्यवघ्रः० can be satisfactorily explained, कौरव्याः पशवः cannot अस्मिन्—Understand मयि after this. Bhīma is pointing to himself, placing his hand proudly on his chest मुक्ता वेणी यस्याः सा ताम् whose braid of hair is loosened वेणी here has the first of the two senses explained above (p 3) This compound is applicable to धूमशिखाम् (line of smoke) as well, when it means 'which has given out or exhibited *i e* which moves in, a column or stream (वेणी)'. 'वेणी सेतुप्रवाहयोः। देवताडे केशबन्धे' हैम The reading बद्धवेणीम् also gives the same sense. Only we have to understand वेणी in the second of the two senses above-mentioned (p 3). But मुक्तवेणीम् is better as it suggests the idea of the insult inflicted on her more directly एनाम्—The optional forms of the pronouns इदम् and एतद् (viz एनम्, एनेन, एनाम्, एनयाः etc) are used when there is अन्वादेश *i e* their proper forms have already been used in a previous clause *e. g* अनेन व्याकरणमधीतम्, एनं छन्दोऽध्यापय। अनयोः पवित्रं कुलम्, एनयोः प्रभूतं स्वम् Consequently the use of एनाम् here is unwarranted, as there is no अन्वादेश. एताम् would be correct कृष्णाम् means Draupadī, with special reference to the colour of her complexion Funningly the word means 'dark' and qualifies धूमशिखाम्. स्पृशन् touching, coming in contact with, hence metaphorically, insulting or offending This present participle denotes the cause of the action, according to 'लक्षणहेत्वोः क्रियायाः' पा 3 2 126 (हरिं पश्यन् मुच्यते। हरिदर्शनं मुक्तौ कारणमित्यर्थः) Here the touch is the cause why the person is said to act the moth शलभायते (शलभ इव आचरति acts like a moth) is a denominative from शलभ in the sense of 'acting like,' formed according to 'कर्तुः क्यङ् सलोपश्च' पा 3 1 11 (उपमानात् कर्तुः सुबन्तादाचारे क्यङ् वा स्यात्। कृष्ण इव आचरति कृष्णायते। सि. कौ)

अम्बासहिता accompanied by the mother *i e.* Kuntī It appears Kuntī owed respect to Gāndhārī as the wife of her husband's elder brother. समानः पतिः यासां ताः सपत्न्यः (co-wives), तासां वर्गः (group) तेन युक्तमेतत्—This shows how vitally conscious Bhīma was of the duties that young people owed to their elders and what great importance he attached to the observance of formalities To him there was nothing amiss in his wife and mother going to pay their respects to the mother of his most inveterate enemy This is an indirect proof to show that, inspite of his violent words and defiant attitude, he would never prove disobedient to Yudhisthira, who as a guru was to him always vandya.

7–8

आः शत्रोभर्यिया etc —The anger that Bhīma shows here and the impatience that he exhibits below (' अहो किं कुर्म ') when he comes to know that Draupadī was addressed by the wife of his enemy, become very interesting when we remember that he has not yet heard the worst part of the story. What he will say when the worst comes we have only to imagine He is so jealous of his Queen's honour that if this and nothing else had happened, it was according to him a just cause (स्थानम्) for her anger सखीजने दत्ता दृष्टि· यया who cast a glance on the group of her friends Bhānumatī significantly looked at her friends in order to make them enjoy the fun that she was having at the cost of Draupadī तत्कस्मादिदानीमपि etc –What Bhānumatī meant was this The Pāndavas were suing for peace This was tantamount to their having given up their original intention of avenging Draupadī's wrongs by killing the Kauravas. Draupadī had thus no hope of her loose hair being tied by Bhīma with his hands stained with Duryodhana's blood. She had therefore better tie them up herself सहदेव श्रुतम्—This is a very significant sentence and is extremely sarcastic Bhīma probably was much too overpowered Otherwise he would have burst out into a violent paroxysm of anger. As it is, the sentence suggests to Sahadeva the dire necessity of taking immediate steps to prevent the recurrence of such incidents instead of meekly putting up with them आर्य उचितमेव etc.—Sahadeva takes the whole matter in a light-hearted way. He does not think there is anything in it specially annoying Bhānumatī is Duryodhana's wife and it is quite natural she should have caught a little of her husband's wickedness of heart

20 Construe.—स्त्रीणां हि चेतांसि साहचर्याद् भर्तृसदृशानि भवन्ति । मधुरापि हि वल्ली विषविटपिसमाश्रिता (सती) मूर्च्छयते । (आर्या)

The first line contains a general proposition and well illustrates what ordinarily happens in the case of marriages in Hindu society. But we must note that the proposition is general only and not universal. For, instances where wives engraft their character and disposition on their husbands are not wanting ! साहचर्यम् (from सह्+चर् चरति) association, companionship. भर्तृसदृशानि stands metaphorically for भर्तुचेत सदृशानि. The use of हि (indeed, no doubt), one in each line, is not artistic. विटप. शाखाविस्तार. अस्यास्ति इति विटपी a tree विषात्मकः विटपी (मध्यमपदलोपी समासः), त समाश्रिता resorting to a poisonous tree. मूर्च्छयते (causal of मूर्च्छ् मूर्च्छति to faint) causes to faint, brings on a swoon. Understand भक्षयितारं जनम् as the object of मूर्च्छयते. As the

creeper is originally sweet, a man eats it (some creeper used for such purpose being meant here) But association with a poisonous tree has changed its nature and it now therefore deprives the man of his consciousness instead of giving him delight. Technically the Ātmanepada is used when the fruit of the action accrues to the agent, according to 'स्वरितञित कर्त्रभिप्राये क्रियाफले' पा 1 3. 78 (स्वरितेतो ञितश्च धातोरात्मनेपद् स्यात् कर्तृगामिनि क्रियाफले । सि. कौ) Scholiasts therefore object to the Ātmanepada in मूर्च्छ्यते, because the swoon belongs to another and not to the agent viz the creeper, and suggest the emendation मूर्च्छयति. But the objection, though technically correct, cannot be allowed, as this distinction between the Ātmanepada and Parasmaipada is not consistently followed in literature, both the padas being found used promiscuously The figure in the stanza is अर्थान्तरन्यास The first line contains a general proposition which is supported by a particular instance in the second line (सामान्यं विशेषेण समर्थ्यते) That the relation of husband and wife exists between a tree and a creeper is quite a common-place in Sanskrit It is a mistake to say that the figure in the stanza is दृष्टान्त For, दृष्टान्त requires two *particular* propositions, one supporting the other and 'स्त्रीणां हि etc' is *not* a particular proposition For the general idea in the stanza compare 'अश्व शस्त्र शास्त्र वीणा वाणी नरश्च नारी च । पुरुषविशेष प्राप्य भवन्ति योग्या अयोग्याश्च ॥ हितोपदेश ii 75

कुमार, यदि परिजन etc —Buddhimatikā, it appears, is a very smart and clever maid, exceedingly ready-witted She is not afraid even to snub Bhīma a little How can Bhīma expect Draupadī to condescend to reply to such a mean attack? It is beneath her dignity to do so, especially when she has about her clever servants like Buddhimatikā This is what she means by her short, pithy sentence अयि भानुमति etc —This was a very clever, spirited and ready-witted reply and it naturally pleased the rough soldier, Bhīma How could the hair of Draupadī be tied so long as the hair of Bhānumatī and her sisters-in-law were not untied or loosened (अमुक्त)? This latter would happen when their husbands, the Kauravas, would be killed by Bhīma The reply in effect amounted to saying that Draupadī had full hopes of her wrongs being avenged and that she would only tie up her hair when the perpetrators of her wrongs were killed. The sentence is a good example of पर्यायोक्त, which consists in conveying the intended sense by a clever indirect mode of expression ('पर्यायोक्त यदा भङ्ग्या गम्यमेवाभिधीयते ।' S D x. 61). युष्माक refers to Bhānumatī and her sisters-in-law. केशहस्तेषु braids of hair, masses of

hair. The words पाश पक्ष and हस्त, coming after words meaning hair, signify mass or collection 'पाश पक्षश्च हस्तश्च कलापार्थाः कचात्परे' अमर साधु etc —Bhīma is pleased at Buddhimatikā's reply, which he says was quite worthy of the Pandavas' servants They must now no longer put up with any insult, but must return tit for tat. The reply also serves another purpose In a very effective way it reminds Bhīma of his important task of killing the Kauravas That makes him impatient (अधीरम्) and he gets up from his seat. There is now no time to be lost He solemnly assures his Queen that in only (एव) a short time he would tie up her hair with hands gory with Duryodhana's blood.

21 Construe —चञ्चद्भुजभ्रमितचण्डगदाभिघातसञ्चूर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धघनशोणितशोणपाणिः भीम तव कचान्, (हे) देवि, उत्तंसयिष्यति। (वसन्ततिलका)

चञ्चद्भ्यां भुजाभ्यां भ्रमिता या चण्डा गदा तस्याः अभिघातैः सञ्चूर्णितम् ऊर्वोः युगलं यस्य whose pair of thighs shall have been well (सम्) pounded or pulvarized by the strokes of the terrible mace brandished in my restless arms Bhīma is telling Draupadī what would happen when he would proceed to effect his work of revenge Both सुयोधन and दुर्योधन refer to the same individual The use of सुयोधन here in preference to दुर्योधन suggests the ease with which Bhīma expects to fight with him (सुखेन योध्यते असौ सुयोधन) स्त्यानं च अवनद्धं च घनं च यत् शोणितं तेन शोणौ पाणी यस्य whose hands are reddened with the unctuous or smooth (स्त्यान *p p* from स्त्यै स्त्यायति-ते to be collected into a mass), co-agulated or congealed (अवनद्ध *p p*, from अव + नह् नह्यति ते) and thick blood. Note that the compound स्त्यान पाणि is what is called a सापेक्षसमास, for the sense of the compound is not complete, the expectancy (अपेक्षा) as to whose blood it was that reddened Bhīma's hands remaining unsatisfied. The same fact is differently expressed by saying that the compound is faulty, inasmuch as सुयोधनस्य is construed with शोणित, which is only a part of the compound Properly we should have सुयोधनस्त्यानाव...पाणिः. The stock example of such sāpeksa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed with गुरु only Language, however, allows such compounds inspite of their technical defect, (सापेक्षत्वेऽपि), for, as is argued, the word fulfilling the expectancy is easily understood (गमकत्वात्) उत्तंसयिष्यति is the future of उत्तंसयति, denominative from उत्तंसः an ornament worn on the crown of the head उत्तंसय् means to adorn, decorate , hence to tie or bind up There is a grim suggestion that in tying up Draupadī's hair Bhīma would decorate them also, the decoration being the thick clotted blood of Duryodhana.

किं नाथ भ्रातर —Draupadī had no doubt that Bhīma was quit capable of doing everything that he had vowed, when once he wa fully (परि) enraged But she feared that his brothers would no favour (अनु + ग्रह् गृह्णाति to favour or support) Bhīma's detrminatio (व्यवसितम्) Her fears were however set at rest by Sahadeva promi sing support on behalf of himself and his brothers. At this stag a great noise was heard behind the curtain as if in confirmation o the support that Sahadeva had just promised The whole scene ha been very cleverly managed by the poet For 'किं नाथ भ्रातरः', reads 'नाथ अतिदुष्कर त्वया परिकुपितेन व्यवसितम्। तदनुमन्यन्तामेतद् व्यवसित देवता (My Lord you have in your anger determined to achieve an exceed ingly difficult thing May therefore the deities consent to or sup port this determination of yours) ।' It is easy to see that this reading is not good Draupadī had absolutely no misgivings regar ding Bhīma's capacity to fulfil his words So the reference to hi vyavasita as duskara is improper Her only doubts arose from th attitude of Yudhisthira and others. And this true state of he mind is clearly brought out by the reading adopted in the text

22 Construe —मन्थायस्तार्णवाम्भ प्लुतकुहरचलन्मन्दरध्वानधीर, कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसघट्टचण्ड., कृष्णाक्रोधाग्रदूत, कुरुकुलनिधनोत्पातनिर्घातवात', अस्मत्सिंहनादप्रतिरासितसख अय दुन्दुभि केन ताड्यते। (स्रग्धरा)

Behind the curtain a drum is being loudly beaten Bhīma is describing it in this stanza What the significance of this beating of the drum is we shall presently see मन्थे मन्थनक्रियाया मन्थेन वा आयस्त क्षुब्धः य अर्णव सागर तस्य यद् अम्भ उदकं तेन प्लुतानि कुहराणि यस्य, तथाभूतश्च वलन् च भ्रमन् च य मन्दर एतन्नामक पर्वत तस्य ध्वान इव ध्वनिरिव धीर गम्भीरः deep or grave like the sound of the Mandara mountain as it spinned or revolved (on its axle) with its caverns (कुहरम्) flooded or inundated (प्लुत p p from प्लु प्लवते) with the water of the ocean agitated in the process of being churned. Once upon a time the gods and demons churned the ocean of milk for nectar They used the mountain, Mandara, as a churning rod and the serpent Vāsuki as the tying rope As the mountain moved round and round, the ocean became agitated and its water filled the caverns of Mandara. A great noise was consequently produced To this noise the present drum i e the noise produced therefrom is compared. Note 'मन्थानं मन्दरं कृत्वा तथा योक्त्रं च वासुकिम्। देवा मथितुमारब्धा समुद्रं निधिमम्भसाम्। अमृतार्थे पुरा ब्रह्मन् तथैवासुरदानवा ॥' म भा आदिपर्व 18. 13. Dravid explains प्लुतकुहरवलन् as प्लुतकुहरेषु वलत reverberating in the caverns that were filled etc This is hardly allowable For,

वल् does not possess that sense and it is not good to understand it in it inspite of 'कलिवली कामधेनू इति शाब्दिका.' or the celebrated धातूनामने-कार्थत्वात्' Besides if the caverns were *filled* with water, how could the mountain reverberate in them? Reverberation would only be possible in empty caverns कोणानाम् आघाता तेषु as it receives the strokes of the drum-sticks 'कोणो वीणादिवादनम्' अमर. It was a huge war-drum and many people were beating it with many sticks J notes a technical sense of कोणाघात, quoting as from Bharata 'ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघात स उच्यते' This sense in itself represents a highly exaggerated idea, signifying a purely imaginary noise, rather than one actually heard For, it is difficult to believe that one can ever hear an actual noise produced by the simultaneous (एकदा) beating of hundreds of thousands of large drums (ढक्का) and hundreds upon hundreds of kettle-drums (भेरी) This technical sense, then, is manifestly not intended in the present case, for it is absurd to suppose that countless drums were being beaten on the present occasion Besides, the plural कोणाघातेषु refers to many strokes of the sticks, or of the stick, if we suppose that only one stick was being used (कोणस्य आघातेषु), rather than to many such konāghātas Further, दुन्दुभि and भेरी are synonyms ('भेर्यामानकदुन्दुभि' अमर) and it was physically impossible that the noise of *a* dundubhi could be heard when *hundreds upon hundreds* of bherīs were being beaten गर्जन्त ये प्रलयस्य घना, तेषा घटा समूहा., तासा यः अन्योन्यं संघट्ट सघर्षणम्, स इव चण्ड terrific like the mutual clashing or collision of assemblages of thundering clouds of world-destruction As the huge drum received strokes from numerous sticks, the noise created was as terrific as that which would proceed from a collision of groups of those thundering clouds that made their appearance at the time of world-destruction Compare 'दिग्विजयप्रयाणशसी प्रलयघनघटाघोषघर्घरध्वनि: प्रस्थानदुन्दुभि वृध्वान' K. p. 111. अग्रगामी दूत. (मध्यमपदलोपी स) अग्रदूत, कृष्णाया: क्रोधस्य अग्रदूत the harbinger (that announces as it were the effects) of the wrath of Draupadī. In a spirit of chivalrous courtesy Bhīma refers to the drum as the harbinger of Draupadī's wrath and not his own, or that of the Pandavas कुरुकुलस्य निधन तस्य उत्पातभूत' अशुभ-सूचकमहाभूतविकारभूत' यः निर्घातवात. the stormy or violent wind that is a portent (उत्पात:) boding the destruction of the Kuru family. It is a belief that violent disturbances in nature portend great calamities. Compare Shakespeare 'When beggars die there are no comets seen; The heavens themselves blaze forth the death of princes.' *Julius Cæsar* Act II, Sc ii. Stormy wind is one of such portents The drum is identified with a stormy wind that portends the destruction of the Kuru family. It should be noted that निर्घात itself means a violent

stormy wind, the result of contending breezes. The word वात would thus be superfluous. In such cases the convention of exegetes is to take the word, which possesses a qualified meaning, in the sense of the qualification only Note 'विशिष्टवाचकानां पदानां विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्' Thus निर्घात, which means a violent or stormy wind, is here to be understood in the sense of 'violent or stormy' merely. निर्घात is thus defined· 'पवनः पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घातः स च पापो दीप्तविहगरुत.' बृहत्संहिता 39. 1, 'वायुना निहतो वायुर्गगनाच्च पतत्यध । प्रचण्डघोरनिर्घोषो निर्घात इति कथ्यते.' अस्माकं सिंहनाद समरशब्दः तस्य प्रतिरसितं प्रतिध्वनि तस्य सखा the friend or fellow of the echo of our war-cry. Bhīma means to suggest that their war-cry was very loud. Apparently in ancient days the loudness of the war-cry was considered to be an index to the greatness or the valour of the combatants. Note that सखिन् becomes सख at the end of a Tatpurusa compound according to 'राजाह सखिभ्यष्टच्' पा 5 4 91. The reading ताड्यते is to be preferred to ताडित, because we know from Draupadī's speech below (after st. 24) that the drum was even then being beaten. So ताडित which designates past tense would not do. ताड्यते, denoting continuous present, is consequently better

एष .. वासुदेव.—This scene has been very cleverly managed by the poet. As soon as the confused Chamberlain uttered the words 'Here indeed the divine Vāsudeva,' all people get up with hands folded and inquired in haste where the Lord was This their action was more eloquent of their great reverence for Krsna than any number of words would have been. The fact was that the Chamberlain had not completed his sentence He was not announcing the arrival of the Lord, as the party thought and as the audience also would think, but was merely reporting an incident that happened to him. Bhīma and others had, however, no patience to hear him to the end and they automatically rose up Such was the electric effect of the mere mention of the Lord's name The whole scene is very effective from the dramatic point of view and testifies to the author's skill. The following special sense of भगवान् may be noted 'ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषत भगवच्छब्दवाच्यानि विना हेयैर्गुणादिभि' विष्णुपुराण 6.5 79. पाण्डवेषु पक्षपात सविशेषं प्रेम तेन अमर्षित सजातामर्ष क्रुद्ध इति यावत् तेन enraged at his partiality towards the Pāndavas. संयन्तुमारब्ध was attempted to be seized. Note that the infinitive has no passive form in Sanskrit. That संयन्तुम् is the original reading is shown by Bhima's words 'किं संयत.'. Otherwise he would have said 'किं संयमितः'. The causal form संयमितुम् was probably introduced by some wiseacre of a scribe, who thought

that Duryodhana must have asked somebody else to bind Krsna and hence the causal was necessary As a matter of fact we know from the Mahābhārata that no regular attempt was made to capture the person of Krsna. Duryodhana, Śakuni, Karna and Duśśāsana had merely conspired to capture him But their evil intention was understood by Sātyaki, who revealed it to Krsna in the presence of Dhrtarāstra and others Duryodhana thereupon was summoned into the assembly and severely reprimanded by his father and there the matter ended After this Krsna manifested his viśvarūpa For these incidents read Udyogaparva Ch 130-131 Bhatta Nārāyana changes the episode a little with a view to make it suitable for his dramatic purpose and represents the Lord as displaying his world-form in order to frustrate Duryadhana's attempts to seize him Here in all printed editions the Kañcukin's speech runs as follows: 'पाण्डवपक्षपातामर्षितेन सुयोधनेन सयन्तुमारब्ध '. It is easy to see that the words सयन्तुमारब्ध have found a place in this speech by some sort of confusion with the Kañcukin's next speech For if the Kañcukin had completed his sentence here with the words संयन्तुमारब्ध, there was no necessity for Bhīma to ask 'किं सयत ' What happened was this When the Kañcukin said 'पाण्डव ..सुयोधनेन,' Bhīma impatiently asked 'किं सयतः', because he feared that Duryodhana in his insolence must have laid rude hands on the Lord The Kañcukin allayed his fears by declaring 'संयन्तुमारब्ध.' We have therefore removed the words 'सयन्तुमारब्धः' from the speech which begins with 'पाण्डव०.' दर्शितं यद् विश्वरूपं तस्य तेज· तस्य सपात अभिघात. तेन मूर्च्छित that had fainted at the encounter (सपात.) of the refulgence of his Universe-Form displayed (by him). For a good description of the Lord's viśvarūpa read Adhyāya 11 of the Gītā. अवधूय having disregarded. न विलम्बितं विलम्ब यस्मिन् कर्मणि यथा तथा अविलम्बितम् without delay पांसुल (पांसुरस्य अस्ति असौ पांसु + लच् a possessive affix) covered with dust, polluted, defiled, then, one who defiles or disgraces, a bane. पासन has the same sense. एवं . त्वयि you having thus transgressed all bounds निमित्तमेव निमित्तमात्रम् visible or outward cause. What Bhīma means is that in attempting to seize the person of Krsna Duryodhana had really thrown to the winds all rules of righteous conduct. His impiety had then reached a stage where it was of itself sure to bring on him ruin as punishment. The intervention of anything else was really unnecessary. The outward cause of his destruction would be the enraged Pāndavas. But the real cause was his own unrighteousness. Compare 'तस्मात्त्वमुत्तिष्ठ यशो लभस्व जित्वा शत्रून् भुङ्क्ष्व राज्य समृद्धम्। मयैवैते निहताः पूर्वमेव निमित्तमात्रं भव सव्य-

साचिव्' गीता 9 33. स्वेन रूपेण in his proper character viz that of a divine personage. Sahadeva is the youngest of the Pāṇḍavas. This innocent query is therefore quiet worthy of him

23 Construe—आत्मारामा, निर्विकल्पे समाधौ विहितरतय, ज्ञानोत्सेकाद् विघटित-तमोग्रन्थयः, सत्त्वनिष्ठा (मुनय), यं कमपि तमसा ज्योतिषां वा परस्तात् (विद्यमानं च) वीक्षन्ते, तमहं पुराणं देवं मोहान्ध अय (दुर्योधन) कथ वेत्तु। (मन्दाक्रान्ता)

The stanza describes Lord Krsna in terms of the Highest Brahman and the expressions used are reminiscent of words and phrases in which Brahman is referred to in the Upanisads and the Gītā. That Bhīma should describe Krṣna in this way is highly significant. It shows that Bhīma knew the Lord in his svarūpa and even if peace had been effected through His agency, Bhīma would reverentially have submitted to it inspite of his violent protestations Bhīma was really a greater devotee of Krṣna than even Arjuna, who is popularly considered to be the greatest आत्मनि आ समन्तात् रमन्ते ते those who find their all-sided delight in themselves This represents withdrawal from the world and its various objects of enjoyment and turning one's attention inward. This is the first stage towards the realisation of the Lord Other explanations of the compound are: आत्मैव आराम (place of recreation) येषाम् or आत्मैव आराम वन येषाम् to whom their self is merely a forest i e who care not the least for their own comforts, are perfectly indifferent towards themselves निर्विकल्पे समाधौ विहिता रति यैः who have fixed their love on distinctionless or undifferentiated mental concentration. समाधि. (सम्यक् आधीयते एकाग्रीक्रियते मनः यस्मिन्) means close mental concentration on the object of one's worship. According to Vedānta Samādhi is of two kinds, सविकल्प, or सविकल्पक and निर्विकल्प or निर्विकल्पक, which in Yoga are known as संप्रज्ञात and असंप्रज्ञात. सविकल्प, or possessed of distinction, is that concentration wherein the person concentrating is conscious of the distinction of the knower, the knowledge and the known, called ज्ञातृज्ञानज्ञेयात्मिका त्रिपुटी. This is a lower form of Samādhi. The higher form is निर्विकल्प समाधि, wherein the person concentrating becomes so identified with the object of his concentration that he loses the threefold distinction above referred to and remains in a state of perfect union with Brahman Note 'समाधिर्द्विविध· सविकल्पको निर्विकल्पकश्च। तत्र सविकल्पको नाम ज्ञातृज्ञानादिविकल्पलयानपेक्षयाद्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरवस्थानम्।.. निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पलयापेक्षयाद्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरतितरामेकीभावेनावस्थानम्।' वेदान्तसार खण्ड 30; also 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः' योगसूत्र 3, 3 (तदेव ध्यानं यदा ध्येयार्थमात्रग्राहि भवति न तु ध्यातृध्यानध्येयादिविभागं गृह्णाति तदा समाधि-

रुच्यते इत्यर्थे ।) and 'विरामप्रत्ययाभासपूर्वं सस्कारशेषोऽन्य (असप्रज्ञात ।)' योगसूत्र 1 18. निर्विक...रतयः represents the second stage viz that of putting into practice the means of the realisation of the Lord The second line refers to the third stage, depicting the result that follows the continued practice of this means The result consists in the destruction of tamas and rajas and the accumulation of sattva, which finally leads to the devoutly-to-be-wished consummation viz the realisation. ज्ञानस्य उत्सेक आधिक्यं तस्मात् owing to excess or profuseness of knowledge ज्ञानोद्रेकात्, which is another reading, means the same thing. ज्ञान here appears to have been used in the same sense in which Rāmānuja understands it in his Śrībhāsya viz ध्यान or continuous meditation or contemplation ('ध्यानं च तैलधारावदविच्छिन्नस्मृतिसतानरूपम्' श्रीभाष्य) In this way only the word उत्सेक (excess) can be well understood विघटिता तमस ग्रन्थय. यैः who have severed or snapped asunder all knots of tamas or ignorance. When jñāna increases, tamas or ajñāna naturally disappears Tamas here includes rajas also, for it is no less detrimental to the higher aim When these are destroyed, sattva increases. सत्त्वे निष्ठा ध्रुवा स्थिति येषा ते who are firmly established in sattva or the quality goodness. When this stage is reached the preparation is complete and realisation follows. J describes this process as follows ' अत्र तु प्रथम वनवास , तत. साक्षात्कार , ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाश', ततस्सत्त्वनिष्ठता, तत साक्षात्कार. इति तत्त्वज्ञानोत्पादक क्रमोऽपि बोद्धव्य ।' कमपि and तमसा ज्योतिषा वा परस्तात् (विद्यमानम्) are predicates. The sages realise (वीक्ष्) the Lord as being such कमपि means indescribable or incomprehensible This is quite in accord with the description of the Lord we find in the Upanisads. What is exactly meant by the other predicate, ' (lying) beyond (the regions of) darkness and light,' is not clear Probably the expression refers to the Lord's all-pervadingness, regions of darkness signifying the nether worlds and those of light the upper ones. The Lord lies beyond all these i e He pervades the entire universe and yet remains over and above it, an idea somewhat similar to that contained in ' स भूमिं विश्वतो वृत्वा अत्यतिष्ठद् दशाङ्गुलम्' Rg x 90 1 Another way is to take तमसाम् to stand for the quality tamas and ज्योतिषाम् for rajas and sattva The idea then is that the Lord is beyond these three qualities i e. is त्रिगुणातीत J explains ' तमसां मिथ्याज्ञानाना ज्योतिषां तत्त्वज्ञानानां परस्तात् परम् । ताभ्यामप्यगम्यामित्यर्थः । अत एव कमपीत्युक्तम् ' The objection against this interpretation is that there is no propriety in declaring that the Lord is incomprehensible by ' false knowledge ' and that He is really तत्त्वज्ञानगम्य तत्त्वज्ञान otherwise would not be तत्त्वज्ञान. But J's words might be understood to be an emphatic way of putting forth the great

difficulty of comprehending the Lord. Note that तमस परम् occurs as a qualification of the Lord in the Gītā 13 18 'ज्योतिषामपि तज्ज्योतिस्तमस· परमुच्यते ।', where शंकराचार्य interprets the word as 'तमसोऽज्ञानात् परम स्पृष्टमुच्यते' and रामानुज as 'तम शब्द सूक्ष्मावस्थप्रकृतिवचन । प्रकृते: परमुच्यते इत्यर्थः ।' वा is used in the sense of च 'वा समुच्चय एवार्थे उपमानविकल्पयो·' हेमचन्द्र पुराण देवम् the ancient God The Lord is often referred to under this title. Note 'त्वमादिदेव पुरुष: पुराण' गीता 11 38 The etymology of पुराण is interesting. Read यास्क निरुक्त 3 19 'पुराण कस्मात् । पुरा नव भवति' पुराण means that which was new in ancient days, but is no longer so now मोहेन अन्ध blinded by infatuation (proceeding from wealth and power) वेत्तु is better than वेत्ति First, because it suggests pity for the lot of the infatuated Duryodhana and secondly, because it conforms to जानातु above.

अध्यवस्यति (अधि+अव+सो स्यति) is doing, is about Bhīma wanted to know what effect the failure of Krsna's mission had on Yudhisthira सो with अधि and अव has here the simple sense of कृ स्वयमेव—This reply of the Chamberlain looks a trifle impertinent. He should really have answered Bhīma's query directly Instead he avoids it altogether. In this connection we must remember that the Chamberlain had come to call Bhīma, for Krsna wanted to see him immediately. In order therefore to avoid any further loss of time he thus cut the matter short by asking Bhīma to go himself to Yudhisthira, with whom Krsna evidently was Further, the dramatic effect of the following stanza, which answers Bhīma's query, would have been lost if Jayandhara had answered him directly. वृष्णि and अन्धक were two ancestors, not direct though, of Krṣna, being the sons of युधाजित, who was a son of क्रोष्टु, himself a son of यदु Vide हरिवंश 1. 34 We cannot understand how Bhatta Nārāyana mentions them as Commanders of Yudhisthira's army along with Drupada, Virāta and and Sahadeva For by this time they must have been long dead Nārāyana's looseness of writing is responsible for this error The only way out of the difficulty is *to suppose* that there were two individuals of the names of Vrsni and Andhaka, that had commanded two Pāndava divisions. They probably belonged to the Yādava clan, but of course were quite different from Krṣna's ancestors bearing those names अक्षौहिणी is a large division or army consisting of 21870 chariots, an equal number of elephants, 65610 horse and 109350 foot. Note 'अक्षौहिण्या प्रसंख्याता रथानां द्विजसत्तमा । संख्या गणिततत्त्वज्ञै· सहस्राण्येकविंशति ॥ 23 शतान्युपरि चैवाष्टौ तथा भूयश्च सप्तति (i e. 21870) । गजानां च परीमाणमेतदेव विनिर्दिशेत् ॥ 24 ज्ञेयं शतसहस्रं तु सहस्राणि नवैव तु । नराणामपि पञ्चाशच्छतानि

त्रीणि चानघा' (i e. 109350) ॥ 25 पञ्चषष्टिसहस्राणि तथाश्वाना शतानि च । दशोत्तराणि षट् (i. e 65610) प्राहुर्यथावदिह सख्यया॥26 एतामक्षौहिणीं प्राहु सख्यातत्त्वविदो जना'। 27 म भा. आदिपर्व 2 अक्षौहिणी is explained ऊह्. समूह अस्या अस्ति इति ऊहिनी, अक्षाणा रथानाम् ऊहिनी, अक्षौहिणी, the वृद्धि being had by the वार्तिक 'अक्षादूहिन्यामुपसख्यानम्' and न् being changed to ण् according to 'पूर्वपदात्सज्ञायामग' पा 8. 4 3 (पूर्वपदस्थान्निमित्तात्परस्य नस्य ण स्यात् सज्ञाया न तु गकारव्यवधाने । द्रुरिव नासिकाऽस्य द्रुणस । अग किम् । ऋचामयन ऋगयनम्)

24 Construe —यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दीकृतम्, यत् शमयता कुलस्य शान्तिमिच्छता (तेन) विस्मर्तुमपि ईहितम्, तदिद नृपसुताकेशाम्बराकर्षणै द्यूतारणिसभूत महत् यौधिष्ठिर क्रोधज्योति कुरुवने जृम्भते । (शार्दूलविक्रीडितम्)

Some one from behind the curtain is announcing in this stanza to the Pāndava and the Kuru armies that Yudhisthira's anger, which was originally roused by the insults offered to Draupadi, but which all this while he had suppressed with great efforts, because he was afraid of breaking his vow of truthfulness, is now stirred and is working in all its fury against the Kauravas सत्यस्य व्रत तस्य भङ्ग तस्मात् भीरु मन यस्य तेन Supply युधिष्ठिरेण The vow of truth refers to the wager, to which Yudhisthira had agreed and which he lost viz, 12 years' residence in forest and one year's residence *incognito* Yudhisthira wanted to abide by his plighted word That was why he did not allow his anger any scope during these 13 years. यत्नेन suggests that Ksatriya as he was, he found it very difficult to curb his just anger But he had to do it in view of his vow of truth. That cost him great efforts therefore मन्दीकृतम् rendered dull in intensity, suppressed, checked. Dissolve this as न मन्द अमन्द', अमन्द मन्द. कृत. मन्दीकृत This is technically known as a च्वि form, which is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing, according to 'कृभ्वस्तियोगे सपद्यकर्तरि च्वि' पा. 5 4 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम्' (विकारात्मता प्राप्नुवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् ('तस्य प्रकृतौ वर्तमानत्व गौण्या वृत्त्या' लघुशब्देन्दुशेखर') स्वार्थे च्विर्वा स्यात्करोत्यादिभिर्योगे । अकृष्ण कृष्णः संपद्यते, त करोति कृष्णीकरोति । गङ्गीस्यात् । ... दोषाभूतमह. । दिवाभूता रात्रिः । सि. कौ.). This technical use of च्वि is best illustrated by Kālidāsa's 'अमुं पुर. पश्यसि देवदारु पुत्रीकृतोऽसौ वृषभध्वजेन' R. 2. 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence च्वि is there appropriately used. In fact, as pointed out by Nāgeśa in his Śekhara, the real province of च्वि is there where we have a metaphorical use of the word *e. g.* 'पयोधरीभूतचतुःसमुद्राम्' R. 2. 3. The student should remember this point well, as it is not under-

stood by many people. But in literature we often come across examples, where च्वि is not used in the strict sense of अभूततद्भाव. This must be classed as poetical licence. The present मन्दीकृतम् does not possess the strict च्वि sense. For, Yudhisthira had really curbed his anger and there was no such thing as the really 'not curbed' anger being looked upon as curbed. It is, however, possible to say in this case that Yudhisthira had not really made his anger मन्द (dull or less intense) It was always there in his heart in all its intensity He had merely suppressed it, i e had not allowed it to manifest itself According to this view मन्दीकृतम् would represent strict use of च्वि. For, suppressed, or curbed is only a secondary sense of मन्द. यद् विस्मर्तुमपि ईहितम् which was even sought to be forgotten. Peacefully inclined (शमवत्) as Yudhisthira naturally was, he not only tried to check his anger, but in his desire for the peace (शान्ति) of his family, he even sought to forget it. But apparently he was not able to do so 'यद् क्रोधज्योति (fire of grief) विस्मर्तुम्' is not a happy combination For, the idea of forgetting is not proper in the case of fire शमयितुम् or निर्वापयितुम् would have been appropriate. Bhatta Nārāyana appears to have lost sight of the metaphor क्रोधज्योति in the fourth line, when he wrote the second! द्यूतमेव अरणी वह्निनिष्पादनसाधने दारुणी तयो सम्भूत जनित enkindled or generated in the wooden sticks in the form of gambling The metaphor refers to the generation of sacrificial fire, which is accomplished by rubbing together two pieces of Śamī wood called अरणी ('निर्मन्थ्यदारुणि त्वरणिर्द्वयो' अमर) The gambling represents the aranis where the fire of Yudhisthira's anger was generated and the cause of such generation was the dragging of the hair and garment of Draupadī नृप कर्षणे' suggests similitude of the dragging with the rubbing activity of the hands in the generation of the sacrificial fire युधिष्ठिरस्य सम्बन्धि इदम् यौधिष्ठिरम् belonging to Yudhisthira. कुरव दुर्योधनादयः एव वन तस्मिन् जृम्भते spreads apace, rages wildly

सहर्षम्—Bhīma is naturally glad to learn that Yudhisthira had grown angry, for it meant that war would be declared and he would get the long expected opportunity of wrecking his vengeance. न प्रतिहत:- अप्रतिहत, अप्रतिहत प्रसर यस्मिन् कर्मणि यथा तथा with its course unimpeded. Bhīma hopes that no obstacle may block the progress of Yudhisthira's anger प्रलयस्य ये जलधरा तेषां स्तनितमिव मांसल. deep or loud like the thundering of clouds of world-destruction Dravid finds fault with this expression of the ground that the comparison of दुन्दुभि with स्तनित is not logically consistent For, it is not the drum that is deep or loud, but rather its sound. We do not think there is anything object-

ionable here This appears to us to be a case of simple laksanā or metaphor, by which the word dundubhi denotes the sound of the drum Dravid's further objection that such metephorical use would not be consistent with ताड्यते holds no water For, it is well-known that lakṣanā is to be resorted to only when the primary sense is inapplicable This thus means that going with शमासल, दुन्दुभि is to be understood metaphorically, but with ताड्यते it has its usual sense. Compare stanza 22 above रणयज्ञ —Observing that the war-drum was being loudly beaten over and over again, Draupadī asked Bhīma why it was so beaten. With grim humour Bhīma answered a sacrifice was proceeding and proceeded to explain that it was the sacrifice of war. तथा हि (so indeed) is used to introduce explanation of an idea previously expressed. Here Bhīma procesds to explain why he terms the impending war a sacrifice

25 Construe —वय चत्वार ऋत्विज , स भगवान् हरि कर्मोपदेष्टा, नरपति संग्रामाध्वरदीक्षित , पत्नी गृहीतव्रता, कौरव्या पशव , प्रियापरिभवक्लेशोपशान्ति' फलम् , यशोदुन्दुभि राजन्योपनिमन्त्रणाय स्फीत रसति । (शार्दूलविक्रीडितम्)

Note that in this elaborate explanation of the war–sacrifice the glee with which Bhīma looks forward to the long expected war is clearly seen ऋत्विज ऋतौ यजन्ति ते those that sacrifice at the proper time , the officiating priests. There are four principal priests in a sacrifice viz होता, उद्गाता, अध्वर्यु and ब्रह्मा. For the most ancient list of such priests vide Rgveda 2 1.2. A rtvij is tus defined by Manu 'अग्न्याधेय पाकयज्ञानग्निष्टोमादिकान् मखान् । य करोति वृतो यस्य स तस्यर्त्विगिहोच्यते ॥' 2.1 43 Bhīma means that himself, Arjuna, Nakula and Sahadeva are these four principal priests in this war sacrifice कर्मोपदेष्टा the director of the rites. This is quite an appropriate epithet of the Lord. Had it not been for the constant guidance of Śrīkrsna, the Pāndavas would not have been victorious in spite the justice and righteousness on their sidse. नरपति. is Yudhiṣthira, who is always referred to as Mahārāja It should be remembered that Yudhiṣthira was a crowned king. The ceremony took place in Hāstinapura, after the Pāndavas had emerged from their obscurity and wedded Draupadī Dhrtarāstra had then invited them and bestowed on them half the kingdom. संग्राम: एव अध्वर तस्मिन् दीक्षित initiated for the sacrifice of war This refers to यजमान or the sacrificer proper, who in the present case is Yudhiṣthira अध्वर' is variously explained. The most ancient explanation is (1) ध्वर्यते हन्यतेऽस्मिन् इति ध्वर' हिंसा, न ध्वर अस्मिन् । यागीयहिंसाया हिंसात्वाभावाद् अध्वर हिंसारहित इति युक्तमेवाभिधानं यज्ञस्य. The orthodox dogma is that

animals killed in sacrifices do not really constitute slaughter, at any rate slaughter which is reprehensible; hence the propriety of the name adhvara. Note यास्क निरुक्त 'अध्वर इति यज्ञनाम, ध्वरतिर्हिंसाकर्मा, तत्प्रतिषेध' 1 8 Other explanations are (2) 'न ध्वरति इति हिंसारहित । न हि अग्निना सर्वतः पालित यज्ञ राक्षसा हिंसितु प्रभवन्ति ।' सायण on Rgveda 1. 1. 4 (3) न ध्वर कुटिल अकुटिल इत्यर्थ शास्त्रनिर्दिष्टविधानकृत. इति यावत् (4) न ध्वरति न हिनस्ति स्वीयं फलमित्यर्थ which never fails in giving the fruit expected. (5) अध्वानं राति स्वर्गमार्गं ददाति इत्यर्थ referring to the fact that sacrifice paves one's way to heaven (6) न ध्वर्यते मध्ये विच्छिद्यते, एकदा प्रारब्ध सन् अविच्छेद परिसमाप्यते, referring to the practice of carrying on a sacrifice without interruption from beginning to end दीक्षित (सजाता दीक्षा यस्य) is formed according to 'तदस्य संजात तारकादिभ्य इतच्' पा 5 2.36 (तारका सजाता अस्य तारकितं नभ । आकृतिगणोऽयम् । सि. कौ.) दीक्षा or initiation was a ceremony which was performed by the sacrificer before the commencement of the sacrifice and which, entailing as it did certain restrictions on the sacrificer, made him fit for performing the sacrifice पत्नी is the wife of the sacrificer, who also had to observe certain vows. In the present case the vow refers to the vow observed by Draupadī of wearing her hair loose. For कौरव्या vide above p. 48 The word refers to Duryodhana and his 99 brothers, who in the present war sacrifice represented the animals that were to be slaughtered. प्रियाया परिभवा. तज्जनितो य क्लेश तस्य उपशान्ति. the soothing of the pain of insults suffered by our beloved viz you This was to constiute the fruit of the war-sacrifice राज्ञोऽपत्य राजन्य a prince, a member of the Ksatriya caste. उपनिमन्त्रणम् inviting यशोजनक दुन्दुभि यशोदुन्दुभि Bhīma thus names the drum, because he feels sure that the war, which it is proclaiming, is to bring them renown स्फीतम् is *p. p.* from स्फाय् स्फायते to grow fat or swell and is used adverbially in the sense of 'loudly' रसति is booming. This stanza is quoted by K P. vii p. 355 as an illustration of the poetical defect called अभवन्मतयोग. (अभवन् अविद्यमान. मत इष्टः योग सम्बन्ध· यत्र absence of the intended connection) Here evidently the poet intends the expresssion संग्रामाध्वर to be connected with each of the clauses viz. संग्रामाध्वरे चत्वारो वय ऋत्विजः, सग्रामाध्वरे स भगवान् हरि. कर्मोपदेष्टा, सग्रामाध्वरे नरपति· दीक्षित· etc But on account of सग्रामाध्वर being compounded with दीक्षित, it is not available for grammatical construction with the other clauses Hence the defect mentioned arises संग्रामाध्वरे as an independent word would not have given rise to this doṣa.

गुरुजनेन युधिष्ठिरेण अनुज्ञाता being commanded by our elder brother Note the somewhat unusual sense of command that अनुज्ञा, usually mean-

ing permission, has in this passage The reading अनुज्ञात means at the command, तस् being applied in the sense of the ablative विक्रमस्य अनुरूपं कर्म इत्यर्थः deeds worthy of our valour. विक्रमस्य अनुरूप यथा स्यात्तथा would also do बाष्पं धारयन्ती may mean either 'having tears, i. e with tears' or 'checking the tears.' The latter is preferable. For, it shows that Draupadī wanted to avoid any sign of inauspiciousness which tears were considered to be, on this auspicious occasion. Tears at this time were so natural in the case of Draupadī They reveal her loving nature असुरे समर तस्मिन् अभिमुख तस्य prepared for battle with the demons हरेरिव—The propriety of this simile lies in the fact that Draupadī knew well that Krsna always became victorious in his fights with the demons यच्चाम्बा—This is an exceedingly significant benediction and shows the sacredness of a mother's heart Very wisely indeed does Draupadī keep the nature of what Kuntī hopes (आशास्ते) for the Pāndavas undefined No words can adequately describe the feelings of a mother towards her children मङ्गलवचनम् the utterance of your benediction, the expression of your pious wish किमद्यापि सनया what need even now of giving you a vain consolation? Bhīma meant to say that all the assurances he had given her till then were in a sense false or vain, because they were never followed by any deeds But then there was no necessity of offering any more consolations of that kind For, he was about to take immediate action He therefore was in dead earnest in what he said in the following stanza and exactly meant to act up according to his words.

26 Construe —अनि शेषितकौरव्यम् (अत एव) परिभवक्षान्तिलज्जाविधुरिताननं वृकोदर भूय. (त्वं) न पश्यसि । (अनुष्टुभ्)

अनि-शेषिता कौरव्या येन who has not completely finished with the Kauravyas viz. Duryodhana and others, i e killed them to a man परिभवाणां क्षान्तिः सहनं तया (जनिता) या लज्जा तया विधुरितं क्लिष्टं विवर्णमित्यर्थः. आननं यस्य whose face is turned pale through shame at having to put up with the insults (received). What Bhīma means is this In former days every time he saw Draupadī, his face turned pale in shame at having meekly submitted to those various insults that were inflicted on them and at not having avenged them yet But now he was going to kill the Kauravas and have his vengeance And he was determined not to see Draupadī before he did that विधुरित is explained as संजातं विधुरं वैकल्यं दुःखमिति यावत् अस्य which is distressed, hence which is turned pale. Note 'वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु' मेदिनी. The reading 'परिभवक्लान्तिलज्जा' o means 'pain and shame arising from

the insults' and is much too tame The important factor of meek submission (क्षान्ति) is here lost. The reading in the tex is therefore preferable वृकस्येव उदर यस्य स वृकोदर wolf-b llied, having the appetite of a wolf Bhīma was so called owing to his voracity.

नाथ मा खलु—This is a very characteristic warning that Draupadī gives to Bhīma It reveals so vividly her loving anxiety for his safety. Draupadī fears that, goaded on by the memory of the insults suffered by her, Bhīma may move on the field of battle unmindful of his personal satety With a heart, grown feverish through love, she requests him not to do so याज्ञसेन्या परिभवा तै उद्दीपित (ablaze or enkindled) कोपानल येषां ते. मा खलु संचरिष्यथ indeed, do not move. अनवेक्षित शरीर यै. who do not properly observe or care for their body, regardless of personal safety न प्रमत्त प्रमाद यस्मिन् कर्मणि यथा तथा सचरणीयानि those in which one must move without maki g any mistake i e with absolute caution सुक्षत्रिये excellent lady of the warrior caste The epithet is purposely used It suggests that Draupadī, as an excellent Kṣatriya woman, need have no such app ehension For she should have known that the Pāṇdavas were well versed in the art of moving on the field of battle.

27 Construe —अन्योन्यास्फालभिन्नद्विपरुधिरवसामासमस्तिष्कपङ्के मग्नाना स्यन्दनानाम् उपरिकृतपदन्यासविक्रान्तपत्तौ, स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे सङ्ग्रामैकार्णवान्त पयसि विचरितु पाण्डुपुत्रा पण्डिता (सन्ति) । (स्रग्धरा)

The stanza contains a description of the battle-field, couched in terms horrible and disgusting, well calculaled to bring out the रौद्ररस or the sentiment of the terrible अन्योन्यषाम् आस्फाला घट्टनानि तै. भिन्ना. विदीर्णा ये द्विपा तेषा रुधिरं च वसा च मासं च मस्तिष्कं च, एतान्येव पङ्क तस्मिन् in the mire (formed) of the blood, fat (वसा), flesh and brains (मस्तिष्कम्) of elephants torn to pieces or mangled (भिन्न) by mutual collisions (आस्फाल) In the thick of the battle elephants dashed violently against one another The result was their bodies were mangled and blood, fat, flesh and brains were freely spilt. These together formed a thick compound, which is considered to be mud. Note that the compound अन्योन्या पङ्के is to be construed with मग्नानाम्. The chariots were plunged in such mud, so deep and vast it was It is not good to take अन्योन्या ..पङ्क as a बहुव्रीहि, qualifying अन्त पयसि For then मग्नाना would hang loosely on उपरिकृतः पदन्यास. यै., तादृशा. विक्रान्ता. शूराः इत्यर्थः पत्तय यत्र where the gallant or valiant foot-soldiers plant their feet on the tops of (उपरि) the chariots. The mangling of elephants due to

Chariots get plunged therein The valiant foot-soldier has therefore to force his way on by planting his foot on their tops स्फीत यद् असृग रुधिरं, तस्य पानार्थं या गोष्ठी मिलित समज. सध इत्यर्थ , तस्या रसन्त्य आरटन्त्य आशिवाश्च अमङ्गलसूचिकाश्च या शिवा शृगाल्य ता एव तूर्याणि तै तदनुरोधेनेत्यर्थ नृत्यन्त कबन्धा यस्मिन् where headless trunks (कबन्ध –न्धम् a headless trunk that moves , 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' अमर) dance to (the tune of) musical instruments (तूर्यम्) in the form of the inauspicious (आशिव) female jackals (शिवा), howling in their assembly (गोष्ठी), (gathered) for drinking the plentiful (स्फीत) blood (that is spilt) Blood ran profusely. Jackals in their numbers were consequently attracted to drink it and they howled as they enjoyed the carouse. In the meanwhile soldiers were being killed and their headless trunks stalked about. The poet represents that these as it were danced to the tune of the howling of the inauspicious jackals चारित्रवर्धन while commenting upon R 7 71 remarks that a headless trunk dances when a thousand warriors are killed Note 'यत्र रणे वीराणा सहस्र पतति तत्रैव कबन्धो नृत्यतीत्यागम । उक्तं च । 'अप्यात्मनो विनाश न पर परव्यसनहृष्ट । प्रायः सहस्रनाशे समरमुखे नृत्यति कबन्धम् ।' इति' quoted by Nandargikar. सग्राम एव एक. अर्णव तस्य अन्त पयसि in the (very) inmost water of the one great ocean in the form of battle i. e in the thick of the fight. एक suggests the greatness of the ocean पण्डिताः expert versed, proficient.

ACT II

कञ्चुकी (the Chamberlain) was so called because he wore a kañcuka or a long robe, peculiar to his office, somewhat similar to the modern academic gown. For definition vide Appendix A. Brāhmaṇa by caste, he is represented as grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Compare शाकुन्तल v. 1. विक्रमोर्वशीय iii. 1 , मुद्राराक्षस iii. 1 , अनर्घराघव iii 1. आदिष्टः commanded. पादवन्दनम् एव समय आचार तस्मात्, तमाचारमनुष्ठायेत्यर्थः from (having performed) the customary duty of bowing to Mother's feet. The Mother here is Duryodhana's mother, Gāndhārī, Bhānumatī's mother-in-law. The practice of saluting the elders every morning is very old and is still found in good families. समय an established rule of conduct, a customary duty. Note 'समयाः शपथाचारकालसिद्धान्तसंविद. । ' अमर. and

'तथापि वक्तु व्यवसाययन्ति मां निरस्तनारीसमया दुराधय ॥' Ki. i. 28. अपि . न वा gives the nature of the search or inquiry (अनु+इष् इच्छति to search for, inquire after) that the Chamberlain is commanded by Duryodhana to make regarding Queen Bhānumatī The इति in 'न वा इति' marks the close of the nature of the inquiry. निहतः अभिमन्यु यै who have slain Abhimanyu. This adjective is हेतुगर्भ, or furnishes the ground on which Duryodhana wants to congratulate (सभाज् सभाजयति-ते) the commanders of his army The इति in 'सभाजयितव्या इति' marks the conclusion of Duryodhana's words addressed to the Chamberlain. राधेय (राधाया अपत्य पुमान्) is a metronymic of the celebrated warrior Karna. The story of his birth runs as follows (Vide म भा. आदिपर्व अध्याय 120) Pṛthā was the daughter of a Yādava chief, Sūra by name, the father of Vasudeva She was adopted by Kuntibhoja, a son of Sūra's father's sister and a Yādava prince ruling over the Kuntis, because he was childless. She hence came to be called Kuntī. Appointed in her father's house to look after the comforts of guests, Kuntī pleased by her service the sage, Durvāsas, who gave her a mantra or charm by virtue of which she was to have a son from any god whom she might choose to invoke. Impelled by curiosity to test the efficacy of the charm, she invoked, while yet a virgin, the god Sun, who immediately made his appearance. Kuntī begged to be excused on the ground of her being a maiden as yet. But the god would not consent, as the charm must have its effect Union between the two, therefore, followed on condition that the Sun restored to her her virginity afterwards. A brilliant boy, decked with shining ear-rings and a natural armour, was born Afraid of public scandal and desirous of doing away with the visible proof of her shame, Kuntī dropped the boy, deposited in a box laden with jewels, into a river, where he was found by Adhiratha, a charioteer, who gave him over to his wife Rādhā. She brought him up as her own son and consequently he was known as Rādheya Adhiratha and Rādhā had named him Vasusena, because he was born with the natural wealth of an armour and ear-ring ('नामधेय च चक्राते तस्य बालस्य तावुभौ । वसुना सह जातोय वसुषेणो भवत्विति ॥ 36') Note that Vasuṣena was called Karna, not because he was born from Kuntī's ear, as is popularly supposed, but because, on being requested, he gave to Indra, who had approached him in the disguise of a Brāhmana, his natural ear-rings and armour, that made him invulnerable, by cutting his ears and chopping the armour off from his limbs. कर्ण is derived as कृन्तति or कर्णयति असौ one who cuts or chops off, Vide 'तमिन्द्रो ब्राह्मणो भूत्वा पुत्रार्थं

भूतभावन । कुण्डले प्रार्थयामास कवचं च महाद्युति ॥ 46 उत्कृत्य विमना स्वाङ्गात्कवचं रुधिरस्रवम् । कर्णो पार्श्वे च द्वे छित्वा प्रायच्छत्स कृताञ्जलि । 47 प्राहु नाम तस्य कथित वसुषेण इति क्षितौ । कर्णो वैकर्तनश्चैव कर्मणा तेन viz सहजकवचकर्तनात्मकन) सोऽभवत् ॥ 53 आदिपर्व अ 120 जयद्रथ was King of the Sindhu country. He was the brother-in-law of Duryodhana, having married his sister Duśśalā In the slaughter of Abhimanyu he played an indirect, but an important and decisive part He was stationed at the entrance of the Padmavyūha (disposition of the army in the form of a lotus), and not Cakravyūha, as we know from a Marāthī poet, that had been arranged by Droṇa and that Abhimanyu had been asked to pierce through After the young prince had effected his entrance in the vyūha, Jayadratha, on the strength of a boon acquired from Rudra, prevented Bhīma, Dhṛṣṭadyumna, Sātyaki and others, who were to follow him and give him protection, from entering the vyūha at all The result was that Abhimanyu was caught single-handed and though at first he severally defeated Karṇa Duśśāsana, Duryodhana and others he was eventually overpowered by six warriors, Droṇa, Kṛpa, Karṇa, Aśvatthāman Kauśalya and Kṛtavarman who killed his charioteer, body-guard and horses, broke his chariot and cut his bow At last exhausted with the glorious stand he had maintained against such tremendous odds, he was finally killed by the son of Duśśāsana in a mace-fight Vide द्रोणपर्व अ 34 to 49 and 73 It would thus be seen that had it not been for Jayadratha, who kept at bay Bhīma and others who were out to guard Abhimanyu, he would not have been slain. Jayadratha was therefore the virtual cause of his death and it was for this reason that Arjuna on coming to know how Abhimanyu was slain vowed the death of Jayadratha There is no sanction in the Mahābhārata for the popular belief that Jayadratha had kicked Abhimanyu on the head तन्मया निवास —The idea of the sentence is Overpowered (अभिभूत) with age (जरसा is the alternative instr sing. of जरा), the Chamberlain was practically incapacitated from doing any active service in the harem His residence in it was consequently merely a matter of form (मर्यादा एव मर्यादामात्रम् केवलम् आचार इत्येव), which meant that nobody really expected him to run about here and there as others had to do But Duryodhana commanded him to run quickly and he had no other alternative but to do so, disabled though he was This was a clear proof of Duryodhana's wonderful power, which made even decrepit old men run quickly. तत्

therefore i e because I have received this command द्रुततरम् very quickly The comparative termination तर here shows excess merely मया गन्तव्यम् I *have* to go I have no other alternative left इति is here quite necessary and not redundant, as some suppose. It shows that the clause preceding supplies the reason for the statement made in the clause following Wonderful is the power of Duryodhana ! Why ? Because it makes even the old disabled Chamberlain run very quickly. प्रभविष्णुता (power) means literally habitual ability to accomplish an object, the affix इष्णुच being applied to प्र+भू in the sense of ताच्छील्य or being in the habit of. But according to Pānini इष्णुच् is applied to भू only in the Veda and the present form is consequently regarded as an instance of poetical licence Note 'भुवश्च' पा 3-2-138 (छन्दसीत्येव । भविष्णु । कथं तर्हि जगत्प्रभोरप्रभविष्णु वैष्णवमिति । निरङ्कुशाः कवयः । सि कौ) यत् since The following clause supplies further reason by way of explanation for the same statement Stricken down with age, the Chamberlain's residence in the harem is merely a matter of form. He is not expected to do any running, of course. Yet being commanded by Duryodhana he has to do it This is because of the wonderful (अहो shows आश्चर्य) prowess of His Majesty अवरुध्यन्ते प्रमदा अत्र इति अवरोध It means the king's harem as well as the women therein 'अवरोधस्तिरोधाने राजदारेषु तद्गृहे' The word refers to the ancient practice of confining women in the inner apartments. The reading अन्त पुरव्यापार. means my duty in the harem was merely a matter of form i e. I did a few formal things, but no active work such as that of running on an errand It should be noted that this sentence of the Chamberlain regarding the power of His Majesty is to a certain extent sarcastic and the word प्रभविष्णुता is purposely used Not that the Chamberlain really wants to depict Duryodhana's power. On the contrary he wants to suggest the improper use that Duryodhana is making of his privileged position in his case. Old as he is, he has to run up quickly inspite of his physical infirmities, because such is the bidding of his master who is accustomed to see himself always obeyed (प्रभविष्णु). Really Duryodhana should not have issued such a command to an old disabled servant. This is the import of the Chamberlain's words. अथवा-All these complaining remarks of Vinayandhara regarding the power of His Majesty are of course based upon the fact of his being disabled by old age Had he been young and healthy, there would have been no occasion to make such sarcastic reference to his master's power. His old age therefore

is at the bottom of the whole mischief अथवा marks the change in the Chamberlain's point of viewing things. It is no use finding fault (लभ् with उप and आ उपालभते to censure, to find fault with) with his old age, for *all* attendants of the harem (अन्त पुरे चरन्ति ते अन्त पुरचारिण), whether young or old, have to put on the same dress and go through the same activities, these being in fact prescribed for them by custom (व्यवहारेण आचारेणेत्यर्थः विहित. व्यावहारिक.) अयमेव वेष चेष्टा च refers to the Chamberlain's costume (वेष), especially the way in which he walks viz, with back bent. On the stage as he utters the words अयमेव, he points to his staff and to the way in which he walks The idea is Old age has made it obligatory on Vinayandhara to carry a staff and to walk with bent back, because he cannot raise it erect. But there is, he says, nothing new that has been imposed upon him by advancing years. For, from the very beginning his veṣa and ceṣṭā have been of the same kind. In fact such are prescribed by custom for all attendants of the royal harem. The Chamberlain then proceeds to explain (तथाहि) how from the beginning he has led the life of an old disabled person. There is a reading अन्त पुरिकाणाम् for अन्त पुरचारिणाम्. It means the same thing Explain अन्त पुरे नियुक्ता अन्तःपुरिका . वैयवहारिक, व्यवहारिक and व्यावहारिक mean the same thing वैहारिक means विहारस्य योग्य appropriate for movement (in the harem) This fits in well with अन्त.पुरिकाणाम्, for the latter does not embody the idea of movement as अन्त.पुरचारिणाम् does व्यावहारिक, however, is better than वैहारिक., because the former conveys the idea of custom which is important.

I Construe —उच्चै· चक्षुषि सत्यपि अलं न ईक्षितम्, श्रुत्वापि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति यष्टि समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा मया उद्धतं न यातम्। सेवान्धीकृतजीवितस्य मे जरसा यत् कृतं (तत्) किं नाम। शार्दूलविक्रीडितम्)

The above is the most natural construction of the first clause in line one. 'Though I had wide (उच्चै महति विस्तृते इत्यर्थ) eyes (चक्षुषीति· जात्येकवचनम्), I never observed to my satisfaction (अलम्)' This is what the Chamberlain plainly says Wrong constructions of the clause arise from hesitation to take उच्चै, which is an indeclinable, as an adjective to qualify चक्षुषि But उच्चै as an adjective is found used broadcast in literature Note ' अस्मान् साधु विचिन्त्य संयमधनान् उच्चै कुल चात्मने ।' Ś iv 16; 'जनोयमुच्चै पदलङ्घनोत्सुक. ।' Ku 5,, 'क्रियते पतिरुच्चकैरपां भवता धीरतयाधरीकृत ।' Ki 2 40, also Ku. 6 75, Me 17; Ratn 4.16, Ki. 13 14. उच्चै· is then construed with ईक्षितम्, perhaps under the idea that the expression corresponds with the Marāṭhī idiom वर पाहणे. But all this

is unnecessary. The metrical pause comes after अलम्, which marks the natural conclusion of the first clause The position of the words उच्चैः and अलम् is decisive and leaves no ground for misconstruction. Therefore, to take उच्चैः with वीक्षितम् and अलम् with आकर्णितम् is extremely unnatual In the clause itself उच्चैः and अलम् mark a point of symmetry. As there is a qualification for the eyes, their effect viz. vīkṣana is also qualified This symmetry would be lost if उच्चैः were taken with one clause and अलम् with another. The ultimate idea conveyed by the clause is that though the Chamberlain was possessed of full powers of vision, he could not make full use of them, as he had to pass his life in a harem, where occurred many things which the servants dared not look at His condition then was consequently as bad as it is now For while at present he is not able to see to his satisfaction owing to failing sight, then he could not do so owing to restrictions imposed upon him by his residence in harem Thus old age has not exposed him to any new disadvantage The reading ईक्षितुम् for ईक्षितम् is not good. The construction with the infinitive would be (अहम्) ईक्षितु न अलम् This mars the symmetry of the stanza In every clause we find that we have a past passive participle with मया as its subject, understood from the last where it occurs Further, अहमीक्षितुं नालम् signifies the present and we have to supply आसम् in order to make the sense compatible with the rest of the stanza ईक्षितुम् should therefore be rejected. श्रुत्वापि—In former days certain matters in the harem had reached his ears, which he was debarred from disclosing on pain of death. In fact he had to pretend that he had not heard them at all. Now also he cannot hear many things owing to failing powers of hearing. So really there is no change for the worse wrought by old age अधिकारे अधिकृता इति because it (viz. the staff) was prescribed or appointed for my office He had always to carry the staff of his office, though he was able to walk about without its help Now of course he had to take its support (सम्+आ+लम्ब् समालम्बते to lean on, to resort to) in order to steady his faltering steps. Other explanations are to take अधिकृता (अधिक्रियते असौ अधिकृत्) as an adjective going with मया in the sense of 'appointed (in the harem)' and to understand अधिकार. इति in the sense of 'because it viz the carrying of the staff formed *part of* my duty ' The ultimate idea is the same, but the explanation of अधिकृता is far-fetched and अधिकार has unnecessarily to be understood in the lākṣanika sense of अधिकार-कर्म. Our construction is therefore better. For similar idea compare 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः। काले गते बहुतिथे मम सैव जाता

प्रस्थानविक्लवगतेरवलम्बनार्थी ॥' Ś v 3. The third line is capable of yielding three different interpretations (1) Wherever I went (सर्वत्र), I had my mind directed to all kinds of possible blunders (स्खलितम्) in my behaviour with the result that I never walked erect (उद् 'up' and इन् 'to go' yield उद्गतम्) Having had to pass his life in the harem with its fastidious inmates the Chamberlain always stood in fear of offending them and had therefore to walk with his head bent low in order to avoid suspicions of impudence on his part Thus he never felt himself free from all restraint Now of course his back was bent owing to loss of strength due to old age (2) Everywhere my mind was turned to various lapses (स्खलितम्) on the part of the inmates of the harem Yet I could not at any time assume a bold attitude, but had always to bend my head low The inmates of the harem were guilty of many misdemeanours. The Chamberlain knew them all Generally the knowledge of the guilt of a person breeds boldness or even impudence in one's behaviour towards him But this was not so in the case of the Chamberlain For he knew full well that if he ever attempted to take advantage of the knowledge he possessed, he would at once lose his head This explanation is by no means flattering to the occupants of the harem and should therefore be rejected (3) It was a part of the Chamberlain's duty to show the way to the King and the Queen and to usher people into the royal presence He had therefore to take care that these did not stumble on their way Consequently he had always to look down to see whether there was anything lying in the way. According to this interpretation स्खलित is understood in the physical sense of stumbling. It will be noticed that सर्वत्र has no special propriety under this interpretation The Chamberlain was not everywhere and always leading the people. That formed only a part of his duty. The first explanation is therefore the best. सेवया अन्धीकृतं जीवितं यस्य whose life is blinded i e completely subjugated by servitude. The Chamberlain was so much engrossed in his life of servitude that he had practically turned blind to all other aspects of life. सेवास्वीकृतजीवितस्य, which is another reading, means the same thing. But सेवान्धीकृत is more powerful The last line reiterates what the Chamberlain has already said before in अथवा...चेष्टा च viz. that old age had not imposed on him any new disadvantage. Compare for similar ideas 'ये च विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तय पश्यन्तोऽपि अन्धा इव शृण्वन्तोऽपि बधिरा इव वाग्मिनोऽपि मूका इव जानन्तोऽपि जडा इव अनुपहतकरचरणा अपि पङ्गव इव क्लीबा इवाकिंचित्करा स्वात्मना स्वामिचित्तादर्शे प्रतिबिम्बवद्वर्तन्ते ।' K. p. 330.

आकाशे (*In the air*) is a stage-direction used when a character on the stage pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words ' किं ब्रवीषि ' or ' किं भणसि ' or ' किं कथयसि. ' Such device is resorted to with a view to carry forward the action of the drama, but at the same time to avoid the unnecessary introduction of a new character on the stage. For definition vide Appendix A विहङ्गिका is the name of a maid of Bhānumatī, whom the Chamberlain chances to see and with whom he makes the inquiry about Bhānumatī's whereabouts. Such romantic names always figure in dramas and prose stories श्वश्रूजन refers to a single individual of the class of śvaśrūs viz Gāndhārī. पत्यु सञ्चया with a desire to (ensure) victory in battle for her husband This is to be construed with आरब्धनियमा, who has commenced (the practice of some) religious observance. निर्वर्तित कृतं गुरो. ज्यायस बान्धवस्य (an elder relative) श्वश्र्वा. गान्धार्या इत्यर्थ पादवन्दनं यया who has performed the salutation to the feet of her elder relative viz the mother in-law Gāndhārī. The reading गुरुदेवपादवन्दना is not good There should really be no objection to make Bhānumatī offer her salutation to some deity in addition But that would hardly be supported by the context For Duryodhana had spoken of अम्बाया. पादवन्दन and the Kañcukī had also paraphrased it by श्वश्रूजनपादवन्दन देवपादवन्दन, though intrinsically good by the by, must be rejected in this case अद्य प्रभृति from to-day. Bhānumatī, it appears, had commenced the observance from that very day. बालोद्यान is the name of the garden where Bhānumatī had gone It was so called either because it was new (बालं च तदुद्यानम्), or because it was specially planned for royal children to sport in (बालानामुद्यानम्) The reading देवगृहे बालोद्याने (in a temple in the Bālodyāna) appears to be spurious. It is probably the addition of that pious scribe, who is responsible for देवपादवन्दन above. We shall find that no reference to devagṛha or temple is found in the following scene आत्मव्यापाराय for your own business Vihaṅgikā was out on some business of her own. The Chamberlain had purposely stopped her in order to obtain from her the information he wanted He now asked her to mind her own business स्त्रीभावेऽपि वर्तमाना though remaining in the condition of a woman i e though a woman The idea is that a woman like Bhānumatī is not expected to realise the gravity of the situation that has arisen so readily as a man like Duryodhana. But the former has realised it and the latter has not. She is consequently worthy of praise (वरम् इष्टा प्रशस्या इत्यर्थ), not he योऽयम् who is here i. e. who is still. बलवत्सु—

Note the mental attitude of the Kañcukī towards the Pāndavas. He first wanted to refer to them as 'the powerful' Pāndavas But then he thought it was no use referring to them with that epithet If he merely said they were 'Vāsudeva-helped,' he would be conveying all he wanted to convey regarding them As an old man the Kañcukī knew well what the help of Vāsudeva meant to the Pāndavas. He, therefore, preferred वासुदेवसहायेषु as being a better term to suggest the dangerous character of the Pāndavas as enemies than बलवत्सु. Even when such enemies were up against him, Duryodhana was yet engrossed in the pleasures of his harem. Who would say this was praiseworthy? अयथातथम् improper तथा शब्द सत्यवाची, तथा सत्यमनतिक्रम्य वर्तते तत् यथातथम् न यथातथम् अयथातथम्. 'यथार्थं तु यथातथम्' अमर इदमपरम्—Already the Kañcukī has pointed out one instance of Duryodhana's improper conduct in that he is even now enjoying pleasures in his harem, when dangerous enemies have risen against him Another he now explains in the following stanza

2 Construe —आ शस्त्रग्रहणादकुण्ठपरशो तस्यापि मुने जेता अयं भीष्म पाण्डुसूनुभि शरै शायित अस्य तापाय न (भवति)। प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनश्च अरातिलूनधनुष बालस्य अभिमन्योर्वधात् (अय) प्रीत । (शार्दूलविक्रीडितम्)

आ शस्त्रग्रहणात् since he took up weapon i e began to wield it. The preposition आ is used to express the limit inceptive (अभिविधिः), or in the sense of 'from,' and also the limit exclusive or conclusive (मर्यादा) or in the sense of 'till' 'as far as' and in both cases, when it is used as a कर्मप्रवचनीय, as in the present instance, governs the ablative case, according to 'पञ्चम्यपाङ्परिभि' पा 2. 3 10 (एतै. कर्मप्रवचनीयैर्योगे पञ्चमी स्यात्। अप हरे, परि हरे संसार· । परित्र वर्जने । लक्षणादौ तु हरि परि । आ मुक्ते. संसार. । आ सकलाद् ब्रह्म । सि. कौ) e. g. 'आ मूलाच्छ्रोतुमिच्छामि' Ś i and 'आ कैलासात्' Me 11 Optionally आ in the two above senses forms an अव्ययीभाव compound, according to 'आङ्मर्यादाभिविध्यो' पा 2. 1 13 *e. g.* आमरणम् till death and आजन्म from the birth. अकुण्ठ परशु यस्य whose battle-axe was never blunted *i. e.* who never suffered defeat तस्यापि मुने जेता the conqueror of even that sage viz. Paraśurāma The reference is to the story of Ambā alias Śikhāndinī alias Śikhandin, which occurs in brief in the Ādiparva ch 109—110, but is related in detail in the Udyogaparva ch 173—192. The two accounts differ in some important respects. Ambā, Ambikā and Ambālikā were three daughters of the king of Kāśi, who, on the occasion of their svayamvara were forcibly carried away by Bhīṣma to be the wives of his younger step-brother, Vicitravīrya, after defeating all the princes

that had assembled for the ceremony. But Ambā, the eldest, told Bhīsma that her heart had already been given to the Sālva king and requested permission to go to him. Bhīṣma allowed her to go, but Sālva refused to accept her, because he suspected her purity, as she had been forcibly carried off by Bhīṣma, and also because he was afraid of Bhīsma's power. ('तामब्रवीत्साल्वपति स्मयन्निव विशापते । त्वयान्यपूर्वया नाह भार्यार्थी वरवर्णिनि ॥ 6 गच्छ भद्रे पुनस्तस्य सकाश भीष्मकस्य वै । नाहमिच्छामि भीष्मेण गृहीता त्वा प्रसह्य वै ॥ 7 गच्छ गच्छेति ता साल्वः पुनपुनरभाषत । बिभेमि भीष्मात्सुश्रोणि त्वं च भीष्मपरिग्रह ॥ 25 ' उद्योगपर्व अ 175, 'प्रत्याचख्यौ च साल्वोऽस्याश्चारित्रस्याभिशङ्कित. 55 ' अ. 176) Smarting under the humiliation of this repudiation by Sālva, Ambā repaired to a forest for practising penance with a view to wreck her vengeance on Bhīsma, who had been the cause of all her miseries [The earlier account in the Ādiparva says that Ambā first returned to Bhīsma and requested him to accept her as his wife, as he had forcibly captured her at her svayamvara (Adhyāya 109-82-84) But on Bhīsma declining to accept her on the ground of his vow of perpetual celibacy, she retired into a forest.] In the forest Ambā chanced to meet her maternal grandfather, Hotravāhana, who introduced her to Paraśurāma, whom Ambā, after relating her story, requested to kill Bhīṣma as being the cause of her calamity Paraśurāma took her to Bhīsma and asked him to accept her for his brother, Vicitravīrya, but Bhīsma declined on the ground that it was not proper to entertain a woman who loved another ('नाहमेनां पुनर्दद्यां ब्रह्मन् भ्रात्रे कथचन ॥ 32 साल्वस्याहमिति प्राह पुरा मामेव भार्गव । मया चैवाभ्यनुज्ञाता गतेयं नगरं प्रति ॥ 33 .को जातु परभावा हि नारी व्यालीमिव स्थिताम् । वासयेत गृहे जानन् स्त्रीणा दोषो महात्यय ॥ 45 ' अ 178) Thereupon a battle between Paraśurāma and Bhīsma followed and lasted for 23 days, but neither party seemed likely to give in At last Nārada and other sages intervened and put a stop to this unnatural fight between preceptor and pupil, Parasurāma having acknowledged himself to have been vanquished (' ततो रामो ह्रषितो राजासिंह दृष्ट्वा तदस्त्र विनिवर्तितं वै । जितोऽस्मि भीष्मेण सुमन्दबुद्धिरित्येव वाक्यं सहसा व्यमुञ्चत् ॥ 8' अ 185) Thus foiled in her attempt to wreck her vengeance through Paraśurāma, Ambā resolved to kill Bhīṣma herself and began to practise rigorous austerities forthwith. Śiva became pleased and promised her the fulfilment of her desire in the next birth, whereupon Ambā burnt herself in fire and was born as the daughter of King Drupada She was, however, given out as a boy and brought up as such, learning the usual arts and sciences and even archery from Drona Eventually Ambā under the name of Śikhandin, as she was then called, was married to the daughter of

the Daśārna king, who, on coming to know of the deception practised on him by Drupada, became ready to attack and destroy that monarch Śikhandinī, as Śikhandin really was, realising that she was the cause of the impending calamity to her father, left his capital, went into a forest and sat down to starve herself to death outside the abode of a Yaksa, named Sthūna, who took compassion on her and agreed to exchange his sex for hers on condition that Śikhandin returned after Daśārna had been sent off and gave back to him his proper sex In the meanwhile, when Śikhandin had gone away, Sthūna's master Kubera chanced to visit his abode and, finding him to be a woman, cursed him to remain in that condition till Śikhandin's death Daśarna duly arrived, but finding Sikhandin to be man, went away, more pleased than ever Sikhandin, true to his word, returned to Sthūna, but was very glad to learn from him that his pumstva was to belong to him till his death In this way Ambā came to be a man under the name of Śikhandin Bhīsma knew all this previous history of Śikhandin and refused to fight with him on the ground that he was originally a woman (' व्रतमेतन्मम सदा पृथिव्यामपि विश्रुतम् । स्त्रियां स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरूपिणि ॥ 66 न मुञ्चेयमह बाणमिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डिनम् ॥ 67 ' अ 192) Taking advantage of this fact, Arjuna placed Śikhandin in front of him and wounded Bhīsma with sharp arrows, that at last brought him to the ground (' एवं तयो· संवदतो· फाल्गुनो निशितै· शरै । शिखण्डिन पुरस्कृत्य भीष्मं विव्याध संयुगे ॥ 59' भीष्मपर्व अ 119) *Vide infra* ii 4 शायित, *p. p.* of शाययति causal of शी शेते made to lie low, prostrated तापाय—The dative is used according to the Vārtika 'क्लृपि सपद्यमाने च ' (भक्तिर्ज्ञानाय कल्पते, सपद्यते, जायते इत्यादि), which means that in the case of the root क्लृप् (to be adequate to, to bring about, to conduce to) and others having a similar sense, the result brought about, or the end to which something leads, is put in the dative case. प्रौढाश्च अनेके च धनुर्धराश्च ते अरयश्च तेषा विजय तेन· श्रान्तः तस्य exhausted or fatigued with (winning) victory over many veteran (प्रौढ) archers that fought with him (lit that were his enemies). अरातिभिः लून (*p p.* from लू लुनाति-लुनीते to cut) धनु यस्य: whose bow was cut off by the enemies The propriety of this adjective will be clear from the following words of Drona· 'सधनुष्को न शक्योयम् (अभिमन्यु·) अपि जेतु सुरासुरै । विरथं विधनुष्कं च कुरुष्वैन यदीच्छसि ॥ ' द्रोणपर्व 48.30 For लूनधनुष. we expect लूनधन्वन., for धनु. is changed to धन्वन्, when it is the last member of a Bahuvrīhi compound, according to 'धनुष. ' पा 5 4 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात् । शार्ङ्गधन्वा । सि. कौ). The form is, however, justified by the convention of grammarians,

which says that the changes which words undergo at the end of compounds are not obligatory Compare तत्त्वबोधिनी 'कथं तर्हि' स्वलावण्याशसाधृतधनुषमह्नाय तृणवत् (महिम्नस्तोत्र 23)' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः । समासान्तविधेरनित्यत्वात् नात्रानुपपत्ति. । '. What the Kañcukī means in this stanza is this That a warrior of the type of Bhīṣma was by the Pāndavas rendered *horse de combat* should really have caused grave concern to Duryodhana But he was apparently unmoved by that event. On the contrary the slaughter of the boy Abhimanyu in the circumstances in which it was brought about should really have caused him shame. But, strange enough, he is actually in raptures over it This rightly strikes the Chamberlain as being improper on the part of Duryodhana. It should be noted that the line which qualifies Bhīsma and the adjectives which qualify Abhimanyu are all significant They show in one case how great was the cause for Duryodhana to be pained at Bhīsma's overthrow, and in the other how little the reason for him to rejoice at Abhimanyu's death. सर्वथा दैव०—This sentence shows the Chamberlain's despondency Seeing his master so criminally negligent of his grave responsibilities, the old servant could not but express a hope that fate would come to his help and set everything right. For, humanly speaking he saw no chance of success for Duryodhana विष्कम्भक the Prelude.

प्रविशति आमनस्था देवी—Note the contradiction in this stage direction. If the queen was आसनस्थ, she could not be described as प्रविशति We must therefore suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be lifted up and the characters discovered to the audience in various postures In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with their appropriate stage-directions, which make it necessary for us to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered (sitting)' प्रविशति= सामाजिकाना दर्शनपथं प्रविशति याति इत्यर्थ चेटी is a female servant. The word is derived from चिट् चेटति, चेटयति-ते to send on an errand दृश्यते एतत् दर्शनम् that which is seen, a sight, a vision. स्वप्ने दृष्टं यद् दर्शनम्, तदेव स्वप्नदर्शनमात्रम् तस्य कृते for the sake of the mere vision (seen) in a dream. Note that दर्शन here is taken in a peculiar sense If it were understood in its ordinary sense, the expression would mean 'for merely having

seen a dream ' The former, however, is preferable, because it tells us exactly what Bhānumatī was distressed at विगलितो धीरभाव धैर्यं यस्या सा whose courage is (all) dropped off i e who has lost her courage and become unsettled in her mind मात्राया अत्यय अतिमात्रम् This is an अव्ययीभाव compound formed in the sense of अत्यय (passing away) and means ' transgressing all bounds, beyond measure, exceedingly ' सतप्यसे you are tormented or distressed at heart शोभनम् (used adverbially) well, aright स्वपन्. प्रेक्षते what indeed does a person sleeping not see i e. in a dream while sleeping ? Taralikā means to say that all sorts of things are seen in dreams and that Bhānumatī therefore need not become alarmed at what she may have seen in her dream. Compare for a similar idea ' मनोरथेन स्वपतीकृत नल निशि क सा न स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवैभवात् करोति सुप्तिर्जन-दर्शनातिथिम् ॥' नैषधीयचरित i 39 All printed editions here read 'प्पलवदि (प्रलपति)' for ' पेक्खदि (प्रेक्षते)' It is difficult to see the propriety of प्रलपति (prattles) in the present case. It has in fact absolutely no bearing on the subject of the conversation What has prattling in sleeps to do with Bhānumatī's dream, or with her companions' attempt to allay her fears But this point does not seem to have struck any previous commentator or annotator The reading पेक्खदि is supplied by a ms, noted by Grill in his Kritische Noten p 133 last line अकुशल दर्शन यस्य whose sight is inauspicious i e forebodes evil. प्रतिष्ठापयन्त्यौ *nom du of pres. part. fem* from प्रतिष्ठापयति causal of स्था तिष्ठति with प्रति. Literally it means making something stand against, stationing something against; hence opposing or counteracting Supply स्वप्नम् as the object of प्रतिष्ठापयन्त्यौ प्रशसया by means of praise or eulogy (of the gods) प्रशंसया may also simply mean ' by means of narration or communication, ' the reference being to the belief that the evil effects of dreams are avoided if they are related to others But this latter sense is surely not intended here, first because, the belief refers to the communication of the dream to others *by the person who has dreamt it,* while here Suvadanā speaks of *herself and Taralika* (आवामपि) avoiding the dream by means of praśamsā, and secondly because, it is more natural that praśamsā, occurring in conjunction with देवतासकीर्तनेन (by means of muttering the names of deities), should mean eulogy of the gods स्वप्नम् has also to be supplied as the object of परिहरिष्याव: Note ' एषां (दु स्वप्नाना) सँकथन धन्यं भूय प्रस्वापन तथा ॥ 15 कल्कस्नान तिलैर्होमो ब्राह्मणानां च पूजनम् । स्तुतिश्च वासुदेवस्य तथा तस्यैव पूजनम् ॥ 16 नागेन्द्रमोक्षश्रवणं ज्ञेयं दु स्वप्ननाशनम् ।...17' मत्स्यपुराण

अ 242 कुशल परिणाम. येषाम् whose consequence is happy अवहिते attentive मुहूर्तः-र्तम् is really a period of 48 minutes. But it is generally used to denote any short duration of time चिन्ता नाटयति—This stage-direction serves a double dramatic purpose First, it shows us the tender, loving heart of Bhānumatī, who is so overwhelmed by the dreadful dream that she finds it difficult to compose herself so far as to narrate her dream to her companions at one stretch. Indeed, her nervousness gets the better of her memory and she has actually to stop in the midst of her story for recollecting it, as we shall see later on This picture of a loving heart, naturally so delicate because of a woman, almost torn asunder with alarm and nervousness, has been depicted with great skill Secondly, from the point of view of dramatic arrangement, this stage-direction prepares the way for the following scene between the king and his chamberlain While Bhānumatī gesticulates thinking and her companions sit in eagerness to listen to what she may impart, the conversation between the king and the Kañcukī takes place and the awkward situation of some characters standing listlessly on the stage, while others carry on conversation, is avoided सूक्तमिदं कस्यचित् well has this been said by somebody

3 Construe —महान् अल्प (वा), स्वयम् अन्येन वा कृत , गुप्त्या साक्षात् (वा कृत) अपकारिणाम् अपकार महतीं प्रीतिं करोति । (अनुष्टुभ्)

When a man has done something which his conscience tells him is not proper, he generally tries to find some excuses for his conduct Duryodhana, as an excellent Kṣatriya, knows that his exultation over Abhimanyu's slaughter is not proper He, therefore, in this stanza tries to justify to himself his great satisfaction (महतीं प्रीतिं) at what was after all not a very great injury to his enemies गुप्त्या secretly, covertly साक्षात् openly, directly अपकारिणाम् अपकार the injury (inflicted) on the enemies अपकारिणाम् is objective genitive

(Page 28) द्रोण was the preceptor of the Kaurava and Pandava princes in the science of archery He was so called because his father, Bharadvāja became smitten with love at the sight of the celestial nymph Ghṛtācī as she was bathing in the Ganges, and his semen dropped down The sage, however, preserved it in a drona (a cup-like sacrificial vessel), from which a boy was born, who was consequently called Drona, Vide महाभारत आदिपर्व अ 180 1-5 हतमभिमन्युमुपश्रुत्य is idiomatic Sanskrit for अभिमन्योर्हननमुपश्रुत्य Note that उपश्रुत्य is just equal to श्रुत्वा, उप working no modification in the sense of the root.

For threefold functions of prepositions vide 'धात्वर्थं बाधते कश्चित्कश्चित्तमनुवर्तते । तमेव विशिनष्ट्यन्य उपसर्गगतिस्त्रिधा ॥' समुच्छ्वसित .चेतसा our heart has as it were breathed (freely) i e we have breathed a sigh of relief The metaphor is taken from one who owing to suffocation cannot breathe But when the cause of suffocation is removed, he does so

(Page 29) नेद् . श्लाघा—We have already seen the Chamberlain does not like Duryodhana's prīti over Abhimanyu's slaughter He is therefore gently giving his master here a piece of his mind For the prowess of the arms of Preceptor Drona, the death of Abhimanyu was not very difficult to achieve Similarly, great warriors like Karna and Jayadratha could possibly claim no praise in overpowering Abhimanyu in the way in which they had overpowered him Duryodhana's exultation was therefore out of place This is what the Chamberlain means एको ..पुगवानामिति— Note that these words are not uttered by the Kañcukī, though, from the way in which Duryodhana repeats them, it looks as if they are The king is merely imagining what must be lying at the back of the Kañcukī's mind when he makes the above remark and is thus unconsciously laying bare his own heart The truth is that Duryodhana's own conscience is pricking him But somehow he wants to justify his conduct कुरुषु पुगवा तेषाम् for the bulls among the Kurus i e for the best among them पुगव, like व्याघ्र etc., stands metaphorically for श्रेष्ठ Note 'स्युरुत्तरपदे व्याघ्रपुंगवर्षभकुञ्जरा । सिंहशार्दूलनागाद्या· पुंसि श्रेष्ठार्थगोचरा ' अमर.

4 Construe —शिखण्डिन पुरस्कृत्य जरति गागेये हते पाण्डुपुत्राणा या श्लाघा (सजाता) सेव अस्माक भविष्यति । (अनुष्टुभ्)

This stanza constitutes Duryodhana's defence of his conduct. Those, who live in glass-houses, should beware of throwing stones at others Such is the nature of Duryodhana's defence. If the Pāndavas deserved praise for the overthrow of old Bhīsma, then surely the Kurus might also, with equal justice or injustice, claim praise for the slaughter of the boy Abhimanyu. जरति old It is *loc sing* of *pres part* जरत् from जॄ जरति to become old The word is purposely used. No praise could arise from the overthrow of an old man even as from the slaughter of a boy If again injustice was perpetrated in many warriors combining to kill Abhimanyu, the same was also the case in hitting Bhīsma from behind Śikhandin So the slaughter of Abhimanyu was on all fours with the overthrow of Bhīṣma. It will be noticed that this speech of Duryodhana answers in effect the objection which the Chamberlain has raised with reference to his master's

conduct in st. 2 above. But Duryodhana of course is not aware of this particular objection of the Kañcukī. In fact he does not know anything of the Kañcukī's mind beyond what can be gathered from his words 'देव श्लाघा.' Under these circumstances this speech of Duryodhana sounds a little too clever for his knowledge and may easily lead a fastidious critic to remark that the poet here probably forgets that the king has not heard the Kañcukī's speech in the Viṣkambhaka

सवैलक्ष्यम् with embarassment. The Kañcukī was bewildered to see Duryodhana answering the objection that was exactly in his mind He was not quite prepared for this सकल्प intention, meaning The Chamberlain finds that his plain, honest words are not liked by his master He, therefore, hastens to explain himself The failure (प्रतीघात) of the valour of the Kuru warriors has never been thought possible (अनालोचित *p p* from लोच् लोचते, लोचयति ते with आ to think along with the negative particle अन्) by us before, that is, wherever the Kurus went, their valour always prevailed That they would quell Abhimanyu was, therefore, a foregone conclusion and there was thus nothing extraordinary in their success. So no special praise might be given them Such is the Chamberlain's meaning as he explains it. एवं विज्ञापयामि is a polite way of saying एवं वदामि एव विज्ञापयामि refers to the Kañcukī's words 'देव नेद श्लाघा' Two further shades of meaning are possible in this speech of the Kañcukī Put emphasis on मम Such is not *my* meaning. The idea is, I never meant this It is really you who with your guilty conscience think that I did so It is easy to see that such emphasis and such suggestion are too rude to have been really intended. Secondly, the Chamberlain's speech may suggest · Never before did we think your पौरुषप्रतीघात possible But we have witnessed it for the first time now, since none of you could overcome Abhimanyu singly and so many of you had actually to combine to bring about his death This suggestion also, we think, shares the same fate The truth is the Chamberlain realises very well that his master cannot tolerate any scrutiny into his conduct. He, therefore, wants to flatter him really. And to find such hidden suggestions in this flattery does not appear to us to be explaining the Kañcukī, and for the matter of that, the author correctly. Note that प्रति in प्रतीघात· lengthens its final according to 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा. 6 3. 112 (उपसर्गस्य बहुलं दीर्घं स्यात् घञन्ते परे न तु मनुष्ये । परीपाकः परिपाकः । अमनुष्ये किम् । निषाद·), which means that the final vowel of a preposition may

optionally be lengthened, when it is followed by a word formed by the addition of the affix घञ् (अ) एवामिदम् so is this i e the Kurus' valour never fails Quite in conformity with an autocratic king's temperament Duryodhana is elated with this piece of flattery and proceeds to tell his Chamberlain, in a ranting vein, what he would accomplish in a short while.

5 Construe —सहभृत्यगण सबान्धव सहमित्र ससुत सहानुज सुयोधन पाण्डुसुत सयुगे स्वबलेन नचिरात् निहन्ति । (वियोगिनी सुन्दरी वा)

संयुगे (सं + युज) where two armies meet together, in battle. It is rather cruel on the part of Bhatta Nārāyana to make Duryodhana commit this ominous blunder of uttering 'पाण्डुसुत सुयोधनम्' instead of 'पाण्डुसुत सुयोधन', which is what he really means The blunder makes the king look so idiotic His blunder becomes the more contemptible by the fact that he is not aware of his slip of tongue until he is informed of it by the Kañcukī

(Page 30) एतस्य विपरीतम् एतद्विपरीतम् the reverse or contrary of this Or विपरीतम् may be taken to be an adverb in the sense 'in contrary way' Note that the stanza, as Duryodhana utters it, is too inauspicious for the Kañcukī to repeat He, therefore, recites it with the necessary change and remarks that his master ut ered the contrary of that For this reason the reading of some editions which make the Kañcukī repeat the stanza as Duryodhana utters it is to be rejected In this latter case एतद्विपरीतम् means विपरीतमेतत् this, which is unfavourable or adverse, (was uttered by Your Majesty) पूर्वं, पूर्वाचारमित्यर्थः, अनतिक्रम्य यथापूर्वम् as usual, as was her wont अनामन्त्र्य without taking leave वासभवनम् lit. the chamber of residence, private apartment, bed-chamber. व्याक्षिप्तम् distracted, upset, unsettled. Duryodhana apparently does not mind the inauspiciousness of his slip and bluntly offers distraction of mind, due to Bhānumatī's having left his bed-chamber early in the morning (प्रातरेव) without formally taking his leave, as the cause of the error. उद्देशम् region. यत्रस्था भानुमती is bad Sanskrit for यत्र तिष्ठति भानुमती Being joined to यत्र, स्था loses its proper force इत इतो देवः—Supply आगच्छतु after this एतत् . अग्रतस्ते बालोद्यानम् here lies in your front the Bālodyāna. This is the principal sentence The other words qualify बालोद्यानम् तुहिनस्य हिमस्य कणै. शिशिर शीतल य समीरणः वायु तेन उद्वेल्लिता भृश कम्पिता अत एव बन्धनात् च्युता भ्रष्टा या शेफालिका शेफालिकाकुसुमानीत्यर्थ, ताभि विरचित संपादित कुसुमानां प्रकर आस्तरण यत्र The morning breeze was charged with particles of dew (हिमकण.) and had consequently grown cool. As it rudely shook (उद्वेल्लित *p p* from वेल्लू वेल्लति with उद्) the

Śephālikā flowers, they dropped down from their stalks (बन्धनम्) and a bed (प्रकीर्यते असौ प्रकर) of flowers was thus formed on the ground J's reading उद्वेल्लितवृन्तबन्धुरशेफालिका conveys the same idea Explain it as उद्वेल्लितानि वृन्तानि यासा ता , इदृश्य बन्धुराश्च (lovely) या. शेफालिका . But the reading in the text brings out the idea more directly and naturally ईषदालोहिता किंचिदारक्ता ये मुग्धवधूनां सुन्दरस्त्रीणा कपोला , तद्वत् पाटलानि श्वेतरक्तानि यानि लोध्रप्रसूनानि लोध्रकुसुमानि तै विजितम् अध कृत श्यामलतानां प्रियङ्गुलतानां सौभाग्य यत्र Note that both ईषत् and आ denote the idea of slightly. One of the words is really superfluous Or we may take ईषत् in the sense of slightly and आ in the sense of all round (समन्तात्) The Lodhra flowers in the garden were rosy (पाटल) like slightly red cheeks of beautiful damsels They consequently threw into the background (विजित) the loveliness of Priyaṅgu creepers. This would mean that in the garden there were both Lodhra and Priyaṅgu creepers in blossom but that the former far outshone the latter Or it might suggest that there were only the Lodhra flowers, which, however, amply made amends for the absence of the Priyaṅgu flowers The former interpretation is preferable Remember श्यामा or श्यामलता means a Priyaṅgu creeper The word often misleads an unwary reader, who is tempted to take it in the sense of dark or dark-green creeper, which is *not* the correct sense J's पाण्डुफलिनी must be rejected as फलिनी is the same as श्यामलता or प्रियङ्गु उन्मीलितानि (fully blown) यानि बकुल-कुन्दकुसुमानि तै सुरभि (fragrant) शीतल च प्रभातकाले रमणीयम् which appears specially attractive at the time of the morning

7 Construe —रजनीप्रबुद्धे प्रालेयमिश्रमकरन्दकरालकोशे पुष्पे समं निपतिता. अलय अर्कांशुभिन्नमुकुलोदरसान्द्रगन्धसम्मूर्छितानि कमलानि पतन्ति । (वसन्ततिलका)

The stanza describes a phenomenon which the morning presented. Some of the flowers in the garden had blown (प्रबुद्ध) at night Bees had settled on them In the morning these flowers fell on the ground and along with them the bees also Then the bees left those flowers and began to fall upon lotuses that were now opening प्रालेयेन हिमेन मिश्र-य मकरन्द पुष्परस तेन कराला नतोन्नता कोशा येषा तानि In the morning dew fell on these flowers and became mixed with their juice or honey (मकरन्द) Their interiors (कोश), which with the honey were perfectly smooth and soft, were now rendered uneven (कराल) This adjective describes what actually happened and in a way furnishes an additional reason why the bees left the flowers Honey mixed with dew was of course not to the taste of the bees That was why they left अर्कस्य सूर्यस्य अंशुभि किरणै भिन्ना विकसिता ये मुकुला कलिका तेषाम् उदराणां सबधी य-

सान्द्र बहल गन्धः तेन संसूचितानि सम्यक् ज्ञापितानि The bees obviously were in a kind of trance as they settled on the night-blowing flowers. That was why they allowed themselves to fall on the ground with them It was, therefore, necessary that something should suggest to them their next abode. Rays of the sun had opened the buds (मुकुल —लम्) of lotuses A deep (सान्द्र) fragrance proceeded from their interior and it indicated to them lotuses as their next resting place Note that पतन्ति, used in the sense of गच्छन्ति, is transitive

8 Construe —जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानो हस्तैः नृपतय इव स्पृश्यमाना (सन्त) विबुद्धा घनपरिमलस्तोकलक्ष्याङ्गरागा एते द्विरेफा स्त्रीभि सार्धं विकचनलिनीगर्भशय्या मुञ्चन्ति । (मन्दाक्रान्ता)

The king observes another phenomenon of the early morning and describes it in this stanza The description is characteristic and reveals his sensual mind Bees were leaving their bed of lotuses along with their mates They were awakened from their sleep by the rays of the sun that had penetrated the lotuses, even like kings who also are roused by the sun's rays that enter their chambers. The adjective जृम्भा . प्रविष्टै has a double meaning, as it goes with द्विरेफाः and नृपतय With द्विरेफा explain it as जृम्भाया विकसनस्य, कमलानामित्यर्थं, आरम्भेण प्रवितना विस्तृता ये दलानां कमलपत्राणाम् (petals) उपान्ता सन्निधिप्रदेशा अन्तराणि इति यावत् (intervals), ते एव जालानि गवाक्षा (latticed windows or lattices) तै प्रविष्टा तै. As the lotuses began to bloom in the morning, the intervals between their petals grew wider and wider (प्रवितत extended, *p p* from प्र+वि + तन् तनोति–तनुते) and through these the sun's rays found entrance in them The intervals of the petals are fancied to be so many lattices, through which also rays of the sun penetrate into royal bed-chambers. The bees sleeping in the interior of lotuses, being thus touched by the solar rays, were awakened (विबुद्धा) even like the kings Note that this comparison with monarchs is not quite to their credit For, it makes them lie in their beds till the rays of the sun wake them up But perhaps Duryodhana has in his mind kings of his own type ! With नृपतय the adjective जृम्भा .प्रविष्टै is to the explained as °दलोपान्ता इव जालानि etc. That is, the lattices in the kings' chambers were like the intervals of petals etc घन सान्द्रः य परिमल सभोगः रात्रिविहार इत्यर्थ. ('संभोग स्यात्परिमले' वैजयन्ती), तेन स्तोकलक्ष्य ईषद्दृश्य· अङ्गराग· विलेपनं येषां ते. The drones had dallied with their mates abundantly at night with the result that their unguent (which here must be supposed to be the pollen of lotuses with which their bodies were covered) was rubbed

off and was only slightly visible For this sense of परिमल vide 'अथ परिमलजामवाप्य लक्ष्मीमवयवदीपितमण्डनश्रियस्ताः । वसतिमभिविहाय रम्यहावाः सुरपतिसूनुविलोभनाय जग्मु ॥' किरात० X. 1. Some dissolve this compound as घन परिमल. यस्य, ईदृश' स्तोकलक्ष्यश्च अङ्गराग येषाम् whose unguent of dense fragrance was slightly visible (being of course rubbed off in dalliance) It is easy to see that the compound as it stands, would not easily yield this sense Such sense requires the compound to be स्तोकलक्ष्यघनपरिमलाङ्गरागा Besides in our interpretation the idea of of nocturnal sports, which certainly must have been prominent in Duryodhana's mind is directly expressed द्विरेफ. is a bee, so called because in his name viz भ्रमर, there are two रकारs (द्वौ रेफौ नाम्नि यस्य). विकचाया प्रफुल्लाया नलिन्या कमलसमूहस्य गर्भ एव शय्या ताम् To the drones the bed was supplied by the soft interior of lotuses Note that नलिनी means a lotus plant as well as a collection of lotuses (नलिनसघात). The figure of speech in this stanza is सम्सृष्टि or Conjunction of उपमा and समासोक्ति. The first half contains a simple उपमा The second half is an instance of समासोक्ति, because the description of bees as we have it there, brings to our mind the conduct of voluptuous lovers, who after their nightly dalliance, get up from their soft couches in the morning along with their beloveds

पर्युपास्यमाना (परि+उप+आस् आस्ते) surrounded, waited upon सग्रामे साधु साग्रामिक useful in battle, military उपकल्पयितुम् in order to make ready पदस्य पश्चात् अनुपदम् close upon your heels. अतिशयित दिव्यं रूप येन who surpassed a celestial form (in beauty) नकुलेन—This word is ambiguously used and it is on the two senses of this word that the following interesting scene is based नकुल means an ichneumon This was the sense in which Bhānumatī used it. The eternal hostility (शाश्वतिको विरोध) between the ichneumon and the serpent is well known and every student of grammar is familiar with it in अहिनकुलम्. But नकुल of course was the name of the fourth Pāndava He was noted for his matchless beauty. Duryodhana, not having heard this first sentence of Bhānumatī, naturally takes Nakula to refer to the Pāndava and his suspicions are as naturally roused. अवधार्य having understood (the significance of what Bhānumatī had related) That's why they say शान्तं पापम् etc J's stage-direction अपवार्यात्मगतम् is evidently a misprint. If the speech is अपवार्य, it cannot be आत्मगत अतिसंतापेन उद्विग्नं क्षुब्धं हृदयं यस्या whose heart is agitated by extreme anguish अतिसंतापावगृहीत means overwhelmed by extreme anguish किमपि मन्त्रयमाणा conversing on some topic. लताजालेन अन्तर्हित· concealed by the net-

work of creepers विश्रब्धालापम् confidential talk Compare 'पादपान्तर्हित एव विश्रब्धां तावदेनां पश्यामि' S 1 सखि अल etc This is the first sentence of the conversation between Bhānumatī and her companion that the king hears The poet skilfully introduces him at this stage so that he just misses the one important sentence, which would have been decisive. किं नु—Suvadanā had referred to Bhānumatī's anguish Duryodhana could not understand what the cause of her anguish possibly was But he recollected that she had left him that morning rather unceremoniously, from which, he said, he had already guessed (समर्थित) that she was angry with him He then proceeded to apostrophise her and tell her he was no proper object (अविषय) for her resentment

9 Construe —प्रमादात् मया कण्ठे भुजलतापाश शिथिलीकृत किम्, अद्य निद्राच्छेदविवर्तनेषु (मया) अभिमुख न सभाविता असि (किम्), स्वप्ने त्वया अहम् अन्यस्त्रीजनसकथालघु लक्षित (किम्)। (हे) प्रिये, परिजनोपालम्भयोग्ये मयि क दोष पश्यसि। (शार्दूलविक्रीडितम्)

In the manner of a voluptuous lover such as he is, Duryodhana in this stanza is trying to guess the possible cause of his beloved's anger towards him That she is angry he already has concluded from her conduct in the morning. भुज . किम् was the noose of my creeper-like arms rendered loose i e did I fail in embracing you closely? भुजलता may also be taken to refer to Bhānumatī's arms The word लता would favour such construction. Compare st 21 below. This means Did I render loose your fast embrace of me by the neck? There is a subtle distinction between the two interpretations. The first implies that it was Duryodhana who took the active initiative in the matter of the embrace, while according to the second it is the lady who does so Sanskrit poets tell us that the latter is hardly the case The first interpretation would therefore appear better निद्राया. च्छेदा भङ्गा तेषु विवर्तनानि पार्श्वपरिवर्तनानि तेषु at (the time of) your rollings during interruptions of sleep अभिमुखं यथा तथा सभाविता honoured by turning my head towards you It appears as Bhānumatī turned on her sides during interruptions of her sleep, Duryodhana always pleased her by turning his face towards her अन्येन स्त्रीजनेन संकथा मिथ· संभाषणं तेन लघु क्षुद्रता प्राप्त· debased by private conversation with another woman (or with other women-folk). स्वप्ने—The force of this is as follows · Duryodhana says he is so devoted to his wife that the possibility of her ever detecting him engaged in private talk with another woman in her waking moments is out of question For, he never does so. She has perhaps seen him thus engaged in her dream and has consequently grown anrgy. परिजनवद् स्वदास इव उपालम्यस्य

भर्त्सनस्य योग्ये Duryodhana means he stands to Bhānumatī in the capacity of a servant. If he be guilty of any lapse, she can take him to task for it Why, instead of doing so, should she grow angry with him? The reading किं द्रोषम् for क दोषम् is evidently some scribe's slip of the pen. Compare for the idea ' कमपराधलवं मयि पश्यसि त्यजसि मानिनि दासजनं यत ।' V iv. 24 अथवा introduces another point of view Duryodhana now looks at the matter from a different standpoint

10 Construe—अस्मदुपाश्रयैकचित्ता इय प्रेमानिबद्धमत्सरेण मनसा अतिवल्लभत्वात् मम अपराधलेशं स्वयम् उत्प्रेक्ष्य नियतं कुपिता । (औपच्छन्दसिक)

वयम् उपाश्रय यस्य, ईदृशम् एकम् अविभक्तम् अनन्यविषयमित्यर्थ. चित्तं यस्या whose sole or undivided heart has us for its support i e. rests on us. प्रेम्णा निबद्ध जनित. मत्सर यस्मिन् Bhānumatī was with single-hearted devotion attached to Duryodhana and her intense affection naturally made her jealous We prefer to take अतिवल्लभत्वात् with स्वयमुत्प्रेक्ष्य rather than with कुपिता अतिवल्लभत्व was the cause why she herself fancied a slight lapse on Duryodhana's part and this viz अपराधलेशोत्प्रेक्षा made her angry When we love a person most, we expect him to be ideal. We are, therefore, often apt to consider certain actions of his as faulty, which in others we would never have considered to be so Ordinarily speaking this means that we imagine in him faults which really have no existence. This is what has happened in the case of Bhānumatī, says Duryodhana For similar idea compare ' कुपिता न तु कोपकारणं सङ्कल्प्यात्मगतं स्मराम्यहम् । प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते ॥ ' V. iv. 12. Note the king begins speaking of himself in the plural (अस्मदुपा०) but reverts to the singular (ममापराध०) in the same stanza This is careless writing.

अतिशयितदिव्यरूपिण is somewhat confusing, grammatically. Explain it as: अतिशय सजात अस्य तद् अतिशयितम् that in which there is some excellence, excellent, surpassing अतिशयितं च दिव्यं च तद् रूपम् ; तद् विद्यते अस्य (by the addition of the possessive suffix इन्) स अतिशयितदिव्यरूपी तस्य who possesses excellent celestial beauty Or अतिशयित दिव्य दिव्यरूपमित्यर्थ तदतिशयितदिव्यम्, तादृशं च तद् रूप च तद् विद्यते अस्य तस्य who possesses beauty that excels celestial (beauty) The latter would be more in accordance with अतिशयितदिव्यरूपेण नकुलेन of the preceding page, though the former looks more natural Both the ways are open to objection in so far as they go against the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya if its sense could be had by the use of a Bahuvrīhi ' न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः ।' Here the same sense could be obtain-

ed, if we had अतिशायितदिव्यं रूपं यस्य तस्य अतिशायितदिव्यरूपस्य The possessive इन् is, therefore, unnecessary But this rule is not strictly followed by poets Vide Me. 11, R. 47 Grammarians also do not consider this rule to be inviolable, as Patañjali himself has used the form असुब्धत in his Mahābhāsya उत्सुका and हृतहृदया have a double meaning. उत्सुका (1) anxious, uneasy, (2) eager, love-sick हृतहृदया (1) whose heart is taken away, who has lost it, who is perfectly unnerved or has lost all courage, (2) whose heart is captivated or attracted Bhānumatī uses these words in the first of the above senses, while Duryodhana understands them in the second He of course takes Nakula to refer to the fourth Pāndava His suspicions, therefore, are roused and they are further confirmed by Bhānumatī's two following sentences. माद्रीसुते नकुले इत्यर्थ अनुरक्ता तया attached to the son of Mādrī i e Nakula Madrī was the younger wife of Pāndu; being the princess of Madra and sister to Śalya, the Madra king By means of the charm placed at her disposal by Kuntī at Pāndu's words, she invoked the two Aśvins and obtained from them two sons, Nakula and Sahadeva, who were twin-born Vide म भा आदिपर्व अ. 133 विप्रलब्ध deceived. वयम् is really used for अहम् Idiomatically we explain this by saying that the king being an important personage, speaks of himself in the plural. Grammatically this is possible according to 'अस्मदो द्वयोश्च' पा. 1. 2 59 (एकत्वे द्वित्वे च विवक्षिते अस्मदो बहुवचनं वा स्यात् । वयं ब्रूम । पक्षे अहं ब्रवीमि आवां ब्रूव इति वा । सि. कौ.) Further we may say that the plural in 'वयमेव विप्रलब्धाः' shows disrespect instead of the usual respect Compare 'वयं तत्त्वान्वेषात् हताः' Ś 1. 23 and our note thereon सोत्प्रेक्षम् ironically उत्प्रेक्षा means an ironical comparison. Duryodhana ironically compares what he said in st 10 above with what he feels now. Of course his irony is turned againt himself. कुलटा an unchaste woman. अटतीति अटा a wanderer कुलानाम् अटा a wanderer of families i e. भिक्षार्थं व्यभिचारार्थं वा या गृहानटति (बालमनोरमा) The पररूपसन्धि (कुल+अटा) is had according to the Vārtika 'शकन्ध्वादिषु पररूपं वाच्यम्' Note that if we dissolved this as 'कुलात्कुलान्तरमटति' (Apte's Dictionary), we would get कुलाटी. किं वक्ष्यसि—The idea is· You were so eloquently boasting of your wife's undivided affection for you But you know you have been all the while cuckolded by her What will you say now ? You can't say anything You are stunned dumb with the shock एतदर्थमेव just for this purpose i e because she was attached to Nakula and wanted to meet him विविक्तं च तत् स्थानं तस्मिन् अभिलाषः longing for a solitary place. पक्षपात· special liking. अविज्ञातः बन्धक्या. पुंश्चल्या· हृदयस्य सार. तथ्यांशः येन who knew not

the stuff of the harlot's heart बन्धकी is derived as बध्नाति मन. पुरुषाणाम् असौ who captures the heart of men क्वापि परिभ्रान्तः was deluded far away, in this that he imagined her to be otherwise. मत्परिग्रहश्च असौ पांसुला च bane of my wife, disgraceful wife of mine The reading मत्परिग्रहपासनि means 'O you who disgraced my acceptance (of you as wife) ' परिग्रह means 'wife' as well as 'acceptance' Note 'पत्नीपरिजनादानमूलशापा· परिग्रहा ' अमर and 'दूषकपासनौ ' त्रिकाण्डशेष

11 Construe —मम पुर तव तत् भक्तित्वम्, ईदृशानि साहसानि, अस्मद्वपुषि सा श्लाघा, विनयव्युत्क्रमेऽपि एष राग , जडमतौ मयि तच्च औदार्यम्, चापले कोऽपि (अयं) पन्था. ; तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलीनम् । (मन्दाक्रान्ता)

In this stanza Duryodhana is contrasting Bhānumatī's previous conduct, which was almost ideal, with her present (as he thinks) wanton behaviour The stanza is a good example of balanced style The first half of every line contains reference to previous conduct and the second half describes present behaviour तत् भीरुत्वम्-तत् in this and the following clauses has the sense of प्रसिद्ध or well-known. साहसानि adventures. श्लाघा praise. विनयस्य व्युत्क्रम अतिक्रम. तस्मिन् for transgression of modesty (consisting in entertaining affection for Nakula) Duryodhana means to say Bhānumatī complimented him so much for his handsome person in his presence But really she was passionately (रागः passion) in love with Nakula who possessed surpassing beauty of form. औदार्यम् courtesy जडा मति यस्य dull-headed Duryodhana so styles himself because he could not find out how Bhānumatī was really inclined The adjective is proleptic Not that he considered himself jadamati originally, but he is now proved to be so owing to Bhānumatī's conduct चापले कोऽपि पन्थाः unaccountable mode of wantonness. Duryodhana could not by any means account for her conduct It was a perfect mystery to him विगत तम· यस्मात् blemishless, pure. A person of pure, blameless family is expected to be virtuous But Bhānumatī has given the lie direct to such expectation कौलीनम् scandalous conduct. This word is interesting from the sociological point of view Derived from कुलीन, which itself comes from कुल (कुलस्य अपत्य कुलीन । 'कुलात्ख· ' पा 4. 1. 139 कुलीनस्य भावः कर्म वा कौलीनम् । 'हायनान्तयुवादिभ्योऽण् ' पा 5. 1. 130), कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them The word thus came to mean a scandal, then, scandalous conduct of which many a time members of these so-called noble families are guilty But if minutely scrutinised

these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available viz कौ पृथिव्यां लीन भवति तत् कौलिनम् which falls on the ground as having no foundation Further, scandals are known to travel apace, as everybody in society takes a secret satanic pleasure in scandalising others or hearing them scandalised, though nobody of course will ever confess to such pleasure कौलीन thus has a third explanation in कौ पृथिव्या लीनं प्रसृत भवति In these two cases कौलीन is an अलुक्समास. कुले जनसमूहे भवम् or कुलात् जनसमूहादागतम् (proceeding from an assembly of people is a fourth explanation. Scandals generally take their birth in meetings where all kinds of people assemble There they spare nobody It should be noted that these later explanations of कौलीन are really so many anachronisms For they are evidently based upon scandal as being the meaning of the word Read 'कौलीनं स्यात्कुलीनत्वे गुह्ये' विश्व, 'स्यात् कौलीनं लोकवादे युद्धे पश्वहिपक्षिणाम्, and 'कौलीन पशुभिर्युद्धे कुलीनत्वापवादयो.' धराणि It should be noted that this long speech of Duryodhana and his two following speeches, though apparently so rash and thoughtless to us, because we know the truth regarding Bhānumatī's virtue, are so very natural. For we must remember that a husband is generally very jealous of his wife's virtue and if once his suspicions are aroused, there are really no lengths to which he will not go. This is what Bhatta Nārāyana is incidentally teaching us, when he represents Duryodhana ready to murder his wife

(**Page 35**) प्रवेष्टुमारब्धा (अहम्) I began to enter The use of आरब्धा deserves special note. It is an example of what is technically caled कर्तरि क्त:, or the use of the past *passive* participle termination त to signify an *active* sense Such कर्तरि क्त· is available in the case of roots implying motion, of intransitive roots generally and of roots श्लिष् etc, according to 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च' पा 3 4.72 (एभ्यः कर्तरि क्त· स्याद्भावकर्मणोश्च गङ्गा गत । गङ्गां प्राप्त । ग्लान स. । लक्ष्मीमाश्लिष्टो हरि । शेषमधिशयित. । वैकुण्ठमधिष्ठित । शिवमुपासित । हरिदिनमुपोषित । राममनुजात । गरुडमारूढः । विश्वमनुजीर्णः । पक्षे प्राप्ता गगा तेनेत्यादि । सि कौ). But आरभ् does not fall within the province of this rule. We have therefore to suppose that आरभ् is either गत्यर्थक by saying that कार्यमारभते=कार्यं कर्तुं गच्छति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् । प्रसिद्धेरविवक्षात कर्मिणोऽकर्मिका क्रिया ॥' quoted in सि. कौ. on पा 7 1 7. आरब्धा would then be active and mean 'I began' instead of 'I was begun' which is its proper sense. A second way of accounting for this use is ' आरब्धम् आरम्भः, according to 'नपुंसके भावे क्तः' पा. 3. 3. 114.

Then add the possessive suffix अच्, which causes no change in the original word आरब्धमस्ति अस्या (आरम्भ+अच् मत्वर्थीय.) सा आरब्धा. अशालीनत्वम् immodesty, boldness शालीन (modest, bashful, ' स्याद्धृष्टे तु शालीन ' अमर) is formed from शाला (room, home) by the addition of the taddhita affix ख (ईन), according to ' शालीनकौपीने अधृष्टाकार्ययो ' पा. 5 2 20 (शालाप्रवेशमर्हति शालीनः अधृष्ट. । सि. कौ । अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हति । तत्त्वबोधिनी).

12 Consture —(हे) पापहृदये, यस्मिन् (सखीजने त्वया) मत्सुरतोपभोगः रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदित , तत्रैव अस्मिन् सखीजने अद्य दुश्चरित निवेदयन्ती (त्वं) न ह्रीणासि (किम्) । (वसन्ततिलका)

A person generally feels ashamed if his evil deeds become known to his friends Who would then himself inform those friends of his sinful deeds ? But Bhānumatī was apparently describing her shameful conduct without any compunction to her friends, to whom she had in great love and confidence previously communicated the most private things that passed between her and Duryodhana This appeared to Duryodhana to be the height of immodesty and shamelessness on her part The locative in यस्मिन् आवेदित and तत्र .निवेदयन्ती deserves notice. It is used for the dative and is idiomatic. It signifies familiarity and confidence between the parties concerned. Thus त्वयि निवेदयामि, as distinguished from तुभ्यं निवेदयामि, shows that the speaker has great confidence in, and is closely familiar with, the person addressed चिर चिरकालमनुवर्तमान यः प्रणय. स्नेह तेन निर्भरं भृश संपूर्णमित्यर्थ बद्ध· रचित आविष्कृत. इति यावत् भाव निजचित्ताभिप्राय· यस्मिन् कर्मणि यथा तथा in such a way as fully to disclose your heart owing to long-continued affection चिर भावम् is an adverb, which modifies आवेदित . Bhānumatī had for long been on terms of affectionate friendship with Suvadanā She, therefore, fully laid her heart bare before her चिरप्रणयः may also mean 'confidence of long standing.' Note ' प्रणयः प्रेम्णि विस्रम्भे ' विश्वः, also ' भाव सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु ' अमरः. तत्रैव= तस्मिन्नेव i e. the friends referred to above as यस्मिन् . अस्मिन् refers to the near presence of those friends. ह्रीण is p p. from ह्री—जिह्रेति to be ashamed, which also yields ह्रीत

(Page) 36 सप्पगब्भपसारिअकरेण—this reading is better than सगब्भ॰. It yields two Sanskrit renderings, सर्पगर्भप्रसारितकरेण and सप्रगल्भप्रसारितकरेण. The former represents the meaning of Bhānumatī, the latter the sense in which Duryodhana understands it सर्पः गर्भे यस्य, ईदृशश्च प्रसारितश्च करो यस्य whose hand held a serpent in it and was stretched out. It appears the ichneumon held in his hand one of the hundred serpents

he had killed, when he stretched it out to remove Bhānumatī's breast-garment. प्रगल्भेन प्रागल्भ्येनेत्यर्थ, भावप्रधानो निर्देश, सहित सप्रगल्भम्, सप्रगल्भ प्रसारित कर येन who boldly stretched out his hand. The boldness on the part of Nakula was due to the knowledge that Bhānumatī loved him passionately This is of course Duryodhana's view परस्य वनितायाः अवस्कन्दने प्रधर्षणे प्रगल्भ तस्य audacious in outraging another's wife माद्रीसुतश्चासौ हतकश्च the accursed son of Mādrī viz Nakula. हत or हतक is a term of abuse It has descended into Marāthī in that characteristically feminine abuse 'मेल्या' Note 'प्रक्वण्डाद्या प्रशसायामाक्षेपे हतक स्मृत' हलायुध पाप शील यस्या of sinful or vicious character, who is habitually given to sin अनुशासनीया should be punished आर्यपुत्र son of the venerable one (i e the father-in-law) This is the usual epithet with which women address their husbands in Sanskrit See 'सर्वस्त्रीभि. पतिर्वाच्य आर्यपुत्रेति यौवने' भरत प्रभाते वाद्यमानानि च मङ्गलद्योतकानि च यानि तूर्याणि तेषा रवेण मिश्र. तेन blended with the sound of auspicious musical instruments played upon at dawn वारविलासिनीना जन समूह तस्य सगीत तस्य रवेण by the sound of the songs of a group of courtezans It was customary in ancient India to wake a king up from his sleep by means of the sound of the singing of bards and courtezans and of musical instruments played upon outside his bed-chamber वारविलासिनी is explained as वारस्य वृन्दस्य विलासिनी साधारणत्वात्, वारेण विलासिनीति वा who can be a wife by turn। वारे एकस्मिन् दिवसे इत्यर्थ विलासिनीति वा who can be had for a day सवितर्कम् conjecturingly, in a tone of conjecture The words प्रतिबोधितास्मि (I was awakened) set the king conjecturing Was it a dream that she had described? Perhaps it was. But the words of her friend would clear the matter up (व्यक्तिर्भविष्यति lit manifestation or clear perception of facts will arise). अत्याहितम् calamitous अत्याहितम् *n* originally means a great calamity, danger or evil Explain the word as अतीव आधीयते मनसि which one very much takes to one's heart; or as अत्यन्तमाधीयते तन्निवारणार्थं मनो दीयते यस्मिन् which one tries very much to avoid Then, secondarily it signifies that which causes calamity, calamitous, dangerous अपह्रियताम् be taken far away, so that it will have no effect on us. आहुतिभि. हुत. or हुता. आहुतय. यत्र। आहिताग्न्यादित्वात्परानिपात. sacrificed with oblations. Suvadanā suggests a plunge into the Ganges and other holy rivers, the blessing of Brāhmaṇas and oblations to fire as remedies to counteract the dream अल विकल्पेन away with or enough of, doubt अलम् and कृतम् in this sense govern the instrumental. अन्यथैव सभावित (स्वप्नदर्शनवर्णन तस्याः इत्यर्थः) I construed it quite otherwise i. e. misunderstood it completely.

13 Construe :—दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् (तस्याः सकाशं) नो गतः, दिष्ट्या अर्धकथने मया रुषा किंचित् परुषं (तस्यै) नो व्याहृतम्, दिष्ट्या विमूढहृदयं मां प्रत्याययितुम् (इव) कथा अन्तं गता, दिष्ट्या जगत् मिथ्यादूषितया अनया विरहितं न जातम्। (शार्दूलविक्रीडितम्)

Having come to know that it was merely a dream that Bhānumatī was recounting, Duryodhana now congratulates himself on not having done anything rashly in anger. दिष्ट्या is an indeclinable which expresses good fortune (शुभम्), happiness or joy Note 'दिष्ट्या स्यान्मङ्गलादिषु' and 'सुखे दिष्ट्योपजोषं शम्' वैजयन्ती, 'दिष्ट्या शमुपजोषं चेत्यानन्दे' अमरः. अर्धेन असमग्रेणेत्यर्थः श्रुतेन श्रवणेन (नपुंसके भावे क्त), अर्थात् तस्याः स्वप्नवृत्तान्तस्य, यः विप्रलम्भः भ्रान्तिः तेन जनितः क्रोधः तस्मात् तमवलम्ब्येत्यर्थः in anger roused by delusion due to (her account) being (only) half heard क्रोधात्= क्रोधमालम्ब्य, according to the वार्तिक 'ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात्प्रेक्षते। आसनात्प्रेक्षते। प्रासादमारुह्य आसने उपवेश्य प्रेक्षते इत्यर्थः। सि कौ), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place, is put in the ablative case. नो as well as न is a negative particle कथनस्य अर्धम् अर्धकथनम् तस्मिन् when she had half related her story, in the middle of her narrative अर्धम् *n* is compounded with a word in the genitive expressive of the whole and is placed first according to 'अर्धं नपुंसकम्' पा 2.2 2 e g. अर्धं पिप्पल्याः अर्धपिप्पली, but ग्रामस्य अर्धः ग्रामार्धः. परुषम् harsh. विमूढं हृदयं यस्य whose mind was infatuated or had gone astray मां प्रत्याययितुं कथा अस्तं गता the story reached its close (as it were) to convince me (of Bhānumatī's virtue) As कथा is inanimate and cannot be credited with any conscious intention, we must supply इव after प्रत्याययितुम् and make the line an instance of गम्योत्प्रेक्षा. The idea is if for some reason the story had remained unfinished, Duryodhana would have continued under the same delusion Another way of construing the line is (भानुमती) मां प्रत्याययितुं कथान्तं (कथायाः अन्तं) गता Bhānumatī finished her story to convince me (as it were). मिथ्या दूषिता (सुप्सुप्समास) falsely accused. Note the grim suggestion in the last line Duryodhana had accused his wife falsely and was about to send her to her account Fortunately he did not do so.

(**Page 47**) प्रशस्त (*p p*. from शंस् शंसति to praise with प्र) praiseworthy, auspicious ; auguring well. अत्र नास्ति—This speech is printed by the editions वृ and ज as that of सखी and चेटी, with the addition of the stage-direction (अन्योन्यमवलोक्य। अपवार्य) This is really absurd and must evidently be a misprint. The tenor of the speech shows that it belongs to Suvadanā. Grill's edition prints the stage—direction cor-

rectly, as we have in our text, and rightly assigns the speech to सखी. अन्योन्यमवलोकयत —When Bhānumatī asked her friend to tell her definitely what part of the dream foreboded evil and what was auspicious, she really did not know how to proceed She thereupon exchanged significant glances with Taralikā, whom she then informed of her determination to acquaint Bhānumatī with the naked truth. (Page 38) स्तोकमपि even a little अलीक कथयन्ती—This is an admirable sentiment that Suvadanā expresses To flatter a friend into some false belief, especially in a mattter of vital importance to him, is the greatest disservice one can do him It speaks volumes for Suvadanā's sincere friendship that she realises this स इदानीम्—A very fine generalisation of which even Kālidāsa would have been proud इदानीम् is more or less for वाक्यालङ्कार हितम् beneficial For similar idea read 'न हि प्रिय प्रवक्तुमिच्छन्ति मृषा हितैषिण ॥' Ki 1 2. 'स किसखा साधु न शास्ति योधिपं हितान्न य संशृणुते स किंप्रभु ' Ibid 1. 5 अशुभस्य निवेदन निवेदक सूचकमित्यर्थ proclaiming evil. The slaughter of hundred serpents suggested of course the murder of the hundred Kauravas and the removal of the breast garment indicated the inflicting of widowhood on Bhānumatī. Observe that here there appears to be a reference to the custom which forbade widows from wearing the bodice, a custom which unfortunately prevails even now to a great extent द्विजातीना जन समूह तस्मै प्रतिग्रहः दान तेन by means of gifts to a multitude of Brāhmaṇas. प्रतिग्रह means a gift, properly made as well as the acceptance of such gift Note 'प्रतिग्रह स्वीकरणे सैन्यपृष्ठे पतद्ग्रहे । योग्येभ्यो विधिवद्देये तद्ग्रहे च ग्रहान्तरे ' मेदिनी. द्विजाति includes Brāhmaṇas as well as Kṣatriyas and Vaiśyas, for all the three are entitled to a second birth (जाति) in the form of the sacred initiation (उपनयनम्) But here Brāhmaṇas alone are meant, because pratigraha or the right of receiving gifts is a special prerogative of the Brāhmaṇas. Read 'मातुर्यदग्रे जायन्ते द्वितीय मौञ्जिबन्धनात् । ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजा स्मृता ॥' याज्ञवल्क्य 1 3, 'इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च । प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥' Ibid 118. अन्तर्यताम् let it be averted It is *third. pers. sing* of the imperative of अन्तरयति, which is a denominative from अन्तर. दृष्ट्रिण. of a boar. Boar is अप्रस्तुत or irrelevant in the present case. Reference to it is merely by way of an *obiter dictum*. विचक्षते (वि + चक्ष्) इति विचक्षणाः those who possess discriminating powers; the wise, the learned. अवितथम् the truth. Explain विगत तथा सत्यं यस्मात् तद् वितथम्, न वितथमवितथम् The sentence shows influence of Kālidāsa's 'अवितथमाह प्रियंवदा ।' S iii. पन्नगानां सर्पाणां शतस्य वध.. पन्नग is derived as पद्भ्या न गच्छति असौ because the serpen

arm good to men and ill to women Note 'दक्षिणमङ्गं पुंसः स्त्रियाश्च वामं शुभावहं स्फुरितम्। नीचोच्चमध्यमात्रं फलति च गात्रोचितं स्पन्दः ॥' शार्ङ्गधरपद्धति St 2542. This belief is so ingrained in our nature that even though we may be convinced by experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs A similar belief is found referred to in Shakespeare's *Othello* IV iii, where Desdemona says 'Mine eyes do itch, Doth that bode weeping ?' आवहन्ति produce, create आ कथम्—Stanza 14 already reveals Duryodhana as being somewhat alarmed at Bhānumatī's dream Just then his left eye begins to throb and his heart becomes agitated But his haughty pride (अवष्टम्भ.) rebels against this sign of weakness For omens like the throbbing of the eye etc. can make the hearts of only the timid tremble with fear (भीरुजनाना हृदयानि प्रकम्पयन्तीति) Duryodhana cares them not (का गणना). गीत expressed in verse अयमर्थ this view (which Duryodhana takes regarding dreams viz, their capability of frightening only the timid) अङ्गिरस् is a revered name in Sanskrit. He is the author of several Rgvedic hymns and an oft quoted Smrti-writer But this celebrated sage evidently is not meant here अङ्गिरस् may metaphorically refer to Brhaspati, his son, who is reputed to be the founder of the atheist school of thinkers generally associated with the name of Cārvāka He can very well be credited with being the author of a stanza of this kind It may be remembered that the notorious stanza 'यावज्जीवेत्सुखं जीवेदृणं कृत्वा घृतं पिबेत्। भस्मीभूतस्य देहस्य पुनरागमनं कुतः ॥' is ascribed to Brhaspati Vide सर्वदर्शसंग्रह चार्वाकदर्शन

15 Construe —ग्रहाणा चरितं स्वप्नः निमित्तानि उपयाचितं (च) काकतालीयं फलन्ति। प्राज्ञा तेभ्यः न बिभ्यति। (अनुष्टुभ्)

ग्रहाणां चरितम् movements of planets. The reading अनिमित्तानि unnecessarily restricts the remark of Angiras to evil omens only His idea is that all omens whether good or bad bear fruit by way of accident. निमित्तानि includes both good and bad omens Hence 'स्वप्नो निमित्तानि' is preferred to 'स्वप्नोऽनिमित्तानि'. निमित्तानि omens उपयाच्यते अनेन इति उपयाचितम् that with which something is sought near (i. e. from a deity), a conditional offer (called नवस in Marāthī) Note 'यद्दीयते तु देवेभ्यो मनोराज्यस्यसिद्धये। उपयाचितकं दिव्यद्दोहद तद्विदुर्बुधा' हारावली The reading अनिमित्तौत्पातिकम् (उत्पात एव औत्पातिक, अनिमित्तानि च औत्पातिकाश्च तेषां समाहार) means 'evil omens and portents.' But portents are included under evil omens This reading, therefore, is tautologous and should be rejected. काकतालीयम् (after the manner of the crow and palm) is here used adverbially in the sense of 'accidentally, by way of

accident ' काकतालीय *adj*. is formed from काकताल+छ (ईय) in the sense of इव, according to 'समासाच्च तद्विषयात्' पा 5 3.106 The word is explained as 'काकागमनमिव तालपतनमिव काकतालम्। काकतालमिव काकतालीयम्' महाभाष्य Vol II p 429 (Peterson) There are in all five explanations of the incidents connected with the kāka and the tāla, which give rise to the expression काकतालीय and the काकतालीयन्याय. (1) A crow chanced to go to the foot of a palm tree At that very instant a palm-fruit fell on his head and killed him This was purely an accident So काकतालीय means accidental and काकतालीयम् *adv* or काकतालीयन्यायेन accidently, without there being any relation of cause and effect between the two events Note 'काक कश्चिदकस्मात्तालवृक्षस्य मूल गतस्तालफलपतनान्मृत ' बालमनोरमा; 'काकस्यागमन यादृच्छिक तालस्य पतन च। तेन तालेन पतता काकस्य वध कृत ।' काशिका, 'आगच्छत काकस्य अकस्मात्तालफलपतनाद्यथा वध तथैव ' तत्त्वबोधिनी (2) A crow came and perched on the palm tree At that very moment the tree fell down. This was an accident, for nobody could say that the tree gave way under the weight of the crow Vide Nīlakantha quoted below (3) A crow alighted on the fruit of a palm tree, which instantly fell down Vide Nīlakantha below Molesworth offers this same explanation Says he, 'As the fruit of a Palmyra falling at the alighting upon it of a crow may appear to fall *in consequence*' (4) A crow chanced to go to a palm tree. Immediately a fruit fell down and was torn open The crow feasted upon it This was certainly an accident. See 'तथा च पतनदलित तालफल यथा काकेनोपभुक्तमेव रहोदर्शनक्षुभितहृदया तन्वी स्वेनोपभुक्ता इति तदर्थ ' कुवलयानन्द on 'यत्तया मेलनं तत्र लाभो मे यश्च तद्रते । तदेतत्काकतालीयमवितर्कितसभवम् ' चन्द्रालोक (5) A person was clapping his hands. As he was doing this, he chanced to capture between his palms a crow that was flying This was an accident certainly. Vide Nilakantha in his commentary on म. भा. शान्तिपर्व अ 176.11 'ताल· करतलयो शब्दजनकः संयोगः। तस्मिन् क्रियमाणे उत्पतन् काको दैवात्तत्र तालाभ्यामाक्रान्तोऽभूत्तदेतत्काकतालीयमित्युच्यते। काकस्पर्शसमकालं तालफलस्य तालवृक्षस्य वा पतन तदित्यन्ये।' फलन्ति bear fruit We dream an inauspicious dream Something evil follows. Angiras means that there is no necessary relation of cause and effect between these two occurrences Probably the evil would have happened even if we had not dreamt the dream. The same is the case with omens etc तेभ्य· बिभ्यति—Roots implying 'fear' and 'protection from danger' govern the ablative of that from which the fear or danger proceeds, according to 'भीत्रार्थानां भयहेतु ' पा. 1. 4 25 (भयार्थानां त्राणार्थाना च प्रयोगे भयहेतुरपादानं स्यात्। चौराद्बिभेति। चौरात्त्रायते। भयहेतु. किम्। अरण्ये बिभेति त्रायते वा। सि. कौ.)

(Page 39) स्त्रिया स्वभाव तस्मिन् सुलभाम् natural to a woman's nature. सुलभ lit easy to obtain, easily found, hence, natural अलीका च असौ आशङ्का च ताम् vain or false fear उदयगिरिशिखरेण आदौ अन्तरित निन्हुत पश्चाद्विमुक्त. विसृष्ट रथवर यस्य whose best of chariots i. e whose excellent chariot was first screened and then allowed to pass on by the peak of the eastern mountain The idea is the sun's chariot was first behind the eastern mountain, but has now risen above it There is really no propriety in saying that the chariot was first screened. So the reading उदयगिरिशिखरान्तरविमुक्त० would appear to be better Explain this as ०शिखरान्तरेण (by the region of the peak) विमुक्त (allowed to rise up from itself) रथवर यस्य. Or विमुक्त (left byhaving risen above it) ०शिखरान्तर येन स शिखरान्तरविमुक्त । आहिताग्न्यादित्वात्परनिपात । ईदृश रथवर यस्य. उदयगिरि is a mountain, fancied to be situated in the east, from which the sun, moon etc were supposed to rise वि विशेषेण त्वरितमित्यर्थ गलित नष्ट य सन्ध्याराग. सन्ध्यासम्बन्धी रक्तिमा तेन प्रसन्न प्रसादयुक्त स्वच्छमित्यर्थ दुरालोकं च मण्डल यस्य whose orb has grown clear and difficult to gaze at owing to the morning ruddiness having fast slipped away The reading विगलत्सन्ध्याराग is better. For we know from the following speech of Suvadanā that the sun's sandhyārāga had not completely left him It was merely fast leaving him as he rose higher and higher.

(Page 40) रोषणित रोषणे निकषग्रावणि घृष्ट (polished on a touch-stone. रोषण and रोषाण both mean a touch-stone) यत्कनकपत्रं तेन सदृशेन. This refers to the yellowish red colour of the rays of the morning sun. लताना जालस्य (a net-work) अन्तरैः (interstices) आपतितः य किरणनिवह. रश्मिसमूह तेन पिञ्जरित (rendered tawny) भूमिभाग येन Note the एकदेशी अन्वय in ०किरणनिवहेन पिञ्जरित० पूरिता प्रतिज्ञा येन. रिपुदुष्प्रेक्षणीय — The simile is grimly suggestive It gives us a foretaste of what Bhīma would be like when he would fulfil his vow of destroying Duryodhana and smearing his body with his blood The reading रिपुदुष्प्रेक्षणियः appears to be merely a slip of the pen on the part of a scribe. तत्समयस्ते पर्युपस्थातुम् it is therefore time for you to wait upon (the sun) लोहितानि कुसुमानि चन्दन च गर्भे यस्य having in it red flowers and sandal. Red flowers are specially sacred to the sun. Both अर्घः and अर्घ्यम् mean a respectful offering to a god or a venerable person. Vide Me. 4 and R. 11 69. For its usual ingredients read ' आप. क्षीरं कुशाग्र च दधि सर्पि. सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ प्रकीर्तित ॥ ' अर्घ्य further means materials of worship (अर्घ पूजाविधि. । ' मूल्ये पूजाविधावर्घ.' अमर. । तदर्थं द्रव्यम् अर्घ्यम् । अर्घ + य according to ' पादार्घाभ्यां च ' पा 5 4. 25) and in अर्घ्यभाजनम् below it has this sense. सपर्या (from सपर्यति) worship. ' पूजा नमस्यापचितिः सपर्यार्चार्हणा· समाः ' अमरः. साधुतरः exceedingly good, excellent The comparative termination तर shows excess merely.

कथम्—Suvadanā is surprised to see the king arrive at this time. कृत —The past participle here is idiomatic and shows certainty. Grammatically it should be explained as an instance of आदिकर्मणि क्त. Suvadanā knows the king would surely violate her friend's vow. The idiom has descended into Marāthī, in which the sentence could be rendered as 'अरेरे ! केलाच या प्रियसखीच्या व्रताचा भग राजानें.'

(Page 41) अम्बरमेव महासर तस्मिन् एक केवल ('एके मुख्यान्यकेवला ' अमरः) सहस्रपत्र कमलं तत्सबुद्धिं.. The sun is the only lotus in the great lake of the sky There is no other rival for him. This compound as well as the two following are good examples of परम्परितरूपक. The identification of the sky with a great lake makes possible the identification of the sun with the lotus पूर्वदिशा एव वधू तस्या मुखमण्डलस्य कुङ्कुमविशेषक (saffron mark) This suggests the sun yet possesses some ruddy glow about him सकलभुवनमेव अङ्गन (courtyard) तस्य दीपक. कुशलश्चासौ परिणामश्च (happy consequence), सः अस्ति अस्य कुशलपरिणामि is thus open to the same objection as we noticed in the case of अतिशयितदिव्यरूपिणा The explanation कुशलपरिणमते तच्छीलम् will not do For where could ताच्छील्य or habitualness come in here ? The dream has to turn out either auspicious or inauspicious *only once* There is no scope for ताच्छील्य स्पर्शसुखमभिनीय gesticulating pleasure Note the propriety of अभिनीय The man who acts the part of Duryodhana receives no pleasure really at the touch of the hand of 'Bhānumatī' For he knows 'she' is also a man like himself. Yet to the audience he has to show by proper gesticulations that he felt the thrill Note also when Duryodhana handed over to Bhānumatī the arghyapātra, his hand naturally did not touch hers But now flowers only are being given So the two hands came in contact with each other पातयति makes fall At the thrill of Bhānumatī's touch, Duryodhana's passion was roused He therefore wanted to cut short her saparyā and in order to achieve this threw the sacred flowers on the ground अनिपुण. unskilled एवंविधे सेवावकाशे on such occasions of service viz properly handing over flowers etc अनुशासने to (inflict) punishment.

16 Construe.—परिजनपथवर्तिनि अत्र धवलदीर्घापाङ्गसंसर्पि चक्षु विकिर। संभ्रमेण किम्। (हे) देवि, स्मितमधुरम् उदारम् उच्चैः (च) माम् आलप। मम पाण्यो. अञ्जलि त्वा सेवितु प्रभवति। (मालिनी)

Duryodhana is apparently asking his queen to punish him in conformity with his last sentence But the mode of punishment proposed is calculated to excite his passion the more and immediately involve Bhānumatī in his sacrilegous desire for amorous sports at tha

time परिजनस्य पन्था परिजनपथ , तस्मिन् वर्तितु शील यस्य who habitually stands (to you) in the position of a servant पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूःपथामानक्षे' पा 5 4 74 धवल दीर्घ च बद् अपाङ्ग तत् ससर्पितु (strictly the infinitive of सृप् is स्रप्तुम् or सर्प्तुम्. But these forms are hardly met with. सर्पितुम्, however, occurs in the म भा) शील यस्य accustomed to move towards the white extensive corner विकिर scatter, cast This means Duryodhana invites his queen to cast at him side-long glances, which are well-known as excitants of passion Compare 'यो हठं प्रतिनिषेद्धुमुद्स्त सुभ्रुवा प्रियतमस्य कटाक्ष । स प्रतोद इव तस्य विशेषात्प्रेरक किमपि हन्त बभूव ॥' quoted by जयरथ as an instance of विषम It should be noted that the description of the corner of the eye as white is somewhat peculiar The corners of the eyes of beautiful women are described to be red naturally Note Rs 5 14, Ku 5 74 The forms ०वर्तिनि and ०संसर्पि are obtained by the addition of the krt affix णिनि (इन्) in the sense of 'in the habit of,' according to 'सुप्यजातौ णिनिस्ताच्छील्ये' पा 3.2 78 (अजात्यर्थे सुपि धातोर्णिनि स्यात् ताच्छील्ये द्योत्ये । उष्णभोजी शीतभोजी । अजातौ किम् । ब्राह्मणानामन्त्रयिता । ताच्छील्ये किम् । उष्णं भुङ्क्ते कदाचित् । सि कौ) One also looks askance at somebody with whom one is angry स्मितेन मधुरं यथा तथा sweet owing to smiles उदारम् *adv* in a lovely way उच्चै loudly Loud talk is resorted to when speaking to a person who has committed some fault In पाण्यो अञ्जलि पाण्यो. is superfluous अञ्जलि means the cavity formed by folding the hands together प्रभवति is able i e is ever ready

(**Page 42**) अभ्यनुज्ञाताया permitted Note the delightfully courteous way in which Bhānumatī speak. Only with Duryodhana's permission she would practise her religious observance She is afraid Duryodhana is sure to stand in the way of her piety and hence the request. श्रुत. विस्तर येन who has heard the details तत्=तस्मात् therefore एवम् thus i e by observing the vow प्रकृत्या सुकुमारम् naturally delicate. आत्मानम् means body 'कलेवरे प्रयत्ने च स्वभावे परमात्मनि । स्वान्ते धृतौ मनीषायामात्मान कवयो विदुः' शाश्वत . अल खेदयितुम् enough of, no use, fatiguing अलम् in this sense has evidently been used with a prohibitive force But Bhatta Nārāyana seems to have forgotten that अलम् and खलु expressive of prohibition, are used with a gerund, according to 'अलखल्वो प्रतिषेधयो प्राचां क्त्वा' पा 3 4 18 (प्रतिषेधार्थयोरलखल्वोरुपपदयो क्त्वा स्यात् । अल दत्वा । पीत्वा खलु । सि कौ) अल खेदयितुम् must, therefore, be put down as grammatical blunder. There is another way of explaining the sentence. तत् नियमाचरणमित्यर्थ ...खेदयितुम् अलं समर्थम् । (नियमाचरणेन ते शरीर खिन्न स्यात् । अतो नैव करणीय तदिति भाव ।) that (observance of vow) is sufficient or enough to fatigue your body (Therefore you must not do it).

But this is hardly the poet's meaning The sense given to तत् is hardly natural

17 Construe.—यदि (त्वम्) एव क्लाम्यसि, (तर्हि) व्याप्तदिशा प्रकम्पितभुवा न. अक्षौहिणीनां किं फलम्, द्रोणेन किम्, अङ्गराजविशिखै किम् । (हे) भीरु, त्व मे भ्रातृ-शतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकेसरीन्द्रगृहिणी (असि) । तव किं शङ्कास्पदम् । (शार्दूलविक्रीडितम्)

Bhānumatī pleaded fear as the reason why she should be allowed to go through her pious observance. At this Duryodhana's pride was roused What was the use of the huge army he had under him, or what purpose was served by keeping renowned warriors like Drona and Karna in his employ, if his wife entertained fear from the enemies ? Duryodhana's hundred brothers were ready to minister to her comforts She should have no cause for anxiety, wife of a proud monarch as she was ? क्लाम्यसि become depressed, pine away व्याप्ता दिशा याभि that have occupied all quarters प्रकम्पिता भू याभि that have made the earth tremble (under their tread) Poets often describe the earth as trembling when armies march The adjective may also suggest that Duryodhana's armies were a terror to the world These two adjectives refer to the huge strength of the army विशिष्ट (peculiar i e very sharp) शिखा अग्रं (tip) यस्य स विशिख arrow भुज एव वन तस्य छाया तस्मिन् सुख यथा तथा उपास्थिता residing in happiness in the shade of the forest of arms The wife of a lordly lion (दुर्योधन एव केसरीन्द्र तस्य गृहिणी) naturally resides in the forest shade शङ्काया. आस्पदम् object of fear

(Page 43) न खलु—Compare Draupadī's words in Act I before stanza 18. किन्तु. नन्दामि but I take delight in the fulfilment (संपत्ति) of the heart's desires of my noble lord himself Bhānumatī points out to Duryodhana that her pious vow is meant for fulfilling his own ambitious and he should therefore grant her the necessary permission एतावन्त एव—In a spirit of voluptuous gallantry Duryodhana completely turns the tables on her by remarking that his ambitions extend not beyond sporting at will with her

18 Construe —प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभ लज्जायोगाद् आविशदकथं मन्दमन्दस्मित वा नियममुषितालक्तकाङ्काधरं वा ते वक्त्रेन्दुं पातुम् इच्छा (मे सदैव वर्तते), (अत) पर किं नु दुर्योधनस्य असुलभम् (अस्ति) । (मन्दाक्रान्ता)

प्रेम्णा आबद्धे खचिते (packed with, full of) अत एव स्तिमिते अचञ्चले (steady) ये नयने ताभ्यां करणभूताभ्या पीयमाना अधरीक्रियमाणा (swallowed, eclipsed, outdone) अब्जस्य कमलस्य शोभा येन त (वक्त्रेन्दुम्) Bhānumatī's eyes were packed with love and were consequently steady They

therefore, seemed to excel a lotus in loveliness आविशदा कथा यस्य which (face) was talking indistinctly मन्दमन्द (very gentle) स्मित यस्मिन्. नियमेन मुषितः अपहृत (robbed) अलक्तकाङ्कः यस्य, ईदृशः अधर यस्मिन्. Ordinarily Bhānumatī used to paint her lower lip with the *alaktaka* dye. But now she had foregone that luxury as she was observing a vow From the point of view of a voluptuary, such as Duryodhana was, there was special charm in engaging her in amorous sports when she was bent upon something totally different. वक्त्रेन्दु पातुम् is the usual Sanskrit mode of expressing the simple idea of kissing परम् अपरम वक्त्रेन्दुपानादन्यादित्यर्थ, किं नु किं नाम दुर्योधनस्य असुलभ दुर्योधनेन सुखेन लब्धु न शक्यम्। वक्त्रेन्दुपानमेव केवलमसुलभम् भानुमतीच्छाधीनत्वात्तस्य । दुर्योधनस्य तत्प्राप्त्यर्थं च न तया नियमादिकाद्याचरणमावश्यकमित्यर्थ । Bhānumatī has above referred to Duryodhana's ambitions for the fulfilment of which she wants to observe her vow. Duryodhana points out to her there is possibly (नु) nothing in the world, which it is not easy for him to obtain and for which the observance of a vow by Bhānumatī may become necessary His position and power guarantee to him the fulfilment of all his desires as far as worldly matters are concerned But there is one thing which he longs for and which is not to him so sulabha viz भानुमतीवक्त्रेन्दुपान, for that depends on Bhānumatī's pleasure In that all his ambition is centred. If, therefore, Bhānumatī takes delight in his manoratha-sampatti, she must see that he gets this heart's desire of his And surely for ensuring him such manoratha-sampatti, observance of a pious vow is by no means necessary! Such is the trend of Duryodhana's argument in the last line For the idea that to a lover his beloved's kiss etc are dependent on her own sweet will, read 'अभवदीय हि नैव किंचिन्मत्सबद्धम् । अथवास्त्येवास्यापि जनस्य क्वचित्प्रभुत्वम् । अशक्यं हि मदिच्छया विना सरस्वतीमुखग्रहणोच्छेषणीकृतो दशनच्छद एष चुम्बयितुम् । अम्बुजासनास्तनतटोपभुक्तमुरस्थल चेदमालिङ्गयितुम् ।' दशकुमार p 96 (our edition). We may, if we like, split the line as पातु वाञ्छा अपरम् असुलभम् etc The sense is just the same. For परम् and अपरम् both mean the same thing. There are, however, two other ways of construing the line: (2) ते परमसुलभम् अत्यन्तं सुलभमित्यर्थ वक्त्रेन्दु पातुं दुर्योधनस्य किं नु वाञ्छा why, indeed, does Duryodhana long to drink your moon-like face which is to him so easily obtainable? Longing for an object not easily attainable can be understood But Bhānumatī being Duryodhana's wife, her face he can drink at any time he pleases The intense longing he feels for this drink looks, therefore, unreasonable It can, however, be understood if we remember that Duryodhana has no other ambition in life except to sport with his beloved (एतावन्त एव etc). It is thus natural he should eagerly look

up to that one object of his life This explanation is clumsy and expresses the main idea only indirectly. Besides it is absolutely incompatible with the high sense of chivalry with which Duryodhana regards his wife. To consider her as a kind of chattel more or less, which he can enjoy at any time he pleases, well, such an idea a gallant lover will hardly entertain What then of expressing it in so many words in her presence? (3) परम् असुलभ ते वक्त्रेन्दुं पातुं दुर्योधनस्य किं नु वाञ्छा why, indeed, has Duryodhana a longing to drink your moon-like face, which is so exceedingly difficult to attain? Here परम् असुलभम् is स्वभावस्थितिसूचक विशेषण and has no bearing on the topic under discussion Only a man of rare good fortune can hope to be blessed with a wife of Bhānumatī's beauty. This is purely a compliment to her The question is Why does Duryodhana long to drink his wife's face? The answer as before is He has no other ambition in life Out of these three interpretations the best is of course the first, which is also the most natural. The next in order is the third. (4) A fourth explanation is supplied by J's reading न for नु परम् अतिशयेन असुलभं ते वक्त्रेन्दु पातुं दुर्योधनस्य वाञ्छा न किम् । अपि तु वाञ्छा सदैव वर्तत एव । यत एतावन्त एव । Have I not a longing to drink your face Most assuredly I have it always Because that's the only object I live for!

19 Construe —दिक्षु व्यूढाङ्घ्रिपाङ्ग अन्तरिक्षे तृणजटिलचलत्पांशुदण्ड, पथिषु झाकारी शर्कराल, विटपिना स्कन्धकाषै सधूम, प्रासादानां निकुञ्जेषु अभिनवजलदोद्गारगम्भीरधीरः चण्डारम्भः समीर परिदिशं वहति । भीरु, सभ्रमेण किम् । (स्रग्धरा)

The stanza describes the violent stormy wind, whose sound has just been heard from behind the curtain and frightened at which the queen throws herself in Duryodhana's arms The description refers to different aspects of the wind as seen in different places. व्यूढानि इतस्ततो विकीर्णानि अङ्घ्रिपाणां वृक्षाणां अङ्गानि शाखाः येन by whom branches of trees are scattered away This refers to the activities of the wind in the various quarters (दिक्षु) in general. व्यूढ *p p.* from वि + वह् वहति to throw or toss about अङ्घ्रिभिः पिबति असौ अङ्घ्रिप which takes in water by means of its feet viz the roots, a tree तृणै जटिल व्याप्त चलश्च पांशूना दण्ड यस्मिन् which is attended by a moving column (दण्ड) of dust bristling (जटिल) with straw This refers to the hurricane as observed in the sky. A huge column of dust, whirling round and round and intermixed with straw was raised in the air. This is called वावटळ in Marāthī. झाकार विद्यते अस्य creating a hissing hoarse noise. झाकार is an onomatopoetic word शर्करा सन्ति अस्य स शर्कराल (शर्करा + लच् मत्वर्थीय) charged with particles of sand. Note that the adjective tells us by-the-bye that sand was

scattered on the roads in the poet's days शार्कराल· is apparently formed by the poet according to 'सिध्मादिभ्यश्च' पा 5 2 97 (लज्वा स्यात् मत्वर्थे। सिध्मल सिध्मवान्) But unfortunately शर्करा is not included in the सिध्मादि class, which must therefore rather unjustifiably be considered to be an आकृतिगण, which means a class of words, which by no means is exhaustive and of which only a few specimens are given so that other words may also be added to it Other explanations are शर्कराभिः अलते शोभते इति, शर्करा लाति गृह्णाति इति वा But surely these could not have been intended by the poet. विटप· शाखाविस्तार अस्य अस्तीति विटपी वृक्ष । विटापिना स्कन्धानां कषे अन्योन्यघर्षणे सधूम धूमेन सहित This apparently refers to the aspect of the wind in the woods So वनेषु should be supplied before विटपिनाम् Stems of trees rubbed against one another with the result that smoke was produced, which formed a characteristic of this wind प्रासादाना निकुञ्जेषु in the arbours or bowers of palaces अभिनव नूतन· य जलद मेघ तस्य उद्गार· इव गर्जितमिव गम्भीर (deep) धीरश्च (grave) As the wind blew through arbours of palaces, it produced a sound which was deep and grave like the thunder of a fresh cloud Note in the case of this adjective समीर metaphorically stands for समीरशब्द. चण्डः भयंकर आरम्भ यस्य terrible in its activity सम्यग् ईर्ते गच्छति, ईरयति प्रेरयति वा स समीर wind दिशि दिशि इति परिदिशम् in every direction. This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the senses of यथा सभ्रमः excitement.

(Page 44) महाराज प्रासादम् may your Majesty enter this palace on the (artificial) mountain of wood It appears in the Bālodyāna an artificial mountain of wood was constructed on which stood a building called दारुपर्वतप्रासाद Suvadanā requests Duryodhana to betake himself to this prāsāda along with Bhānumatī in order to escape from the ravages of the stormy wind J reads 'महाराज आरोहीअदु एदं दारुपव्व अप्पासादम्' and translates 'महाराज, आरुह्यतामेतद्दारुपर्वतप्रासादम्'. This is an incorrect translation of the original Prākrta. For प्रासाद, though both masculine and neuter in Prākrta, is masculine in Sanskrit. The correct translation would be 'आरुह्यतामेष दारुपर्वतप्रासाद' But J's reading is not good प्रासादारोहण ordinarily means going to its terrace and this is certainly not what Suvadanā means. She means प्रासाद-प्रवेश or entrance into its inner apartments for shelter. Further, the stage direction 'प्रवेशं रूपयित्वा' also points to 'प्रविशतु' as the correct reading प्रासादारोहण may, however, be defended by saying that it means climbing up the mountain of wood with a view to enter the palace. But this meaning is certainly a bit far fetched. उद्वेगकारी

causing anxiety, oppressive. उत्थितं यत्परुषं रज. तेन कलुषीकृते नयने येन which causes distress to the eyes with the rough dust that has risen. उन्मूलिता उत्क्षिप्ता. (uprooted) ये तरुवरा. महान्तस्तरवः इत्यर्थ· तेषां शब्देन वित्रस्ता विशेषेण भीता. (greatly frightened) अत एव मन्दुरायां (from the stable 'वाजिशाला तु मन्दुरा ' अमर·) परिभ्रष्टा· इतस्तत· पलायिता ये वल्लभा. उत्कृष्टाः तुरंगमाः अश्वा. तै. पर्याकुलीकृताः व्याकुलतां नीता. (thrown into disorder) जनपद्धतयः लोकमार्गा. (thoroughfares) येन. The violent hurricane uprooted trees. Their terrible crash frightened the excellent horses in the royal stable and they bolted off from it. As they began to run away in great fright here and there, the thoroughfares were thrown into disorder. It must be noted that this description of the hurricane as well as the one given by Duryodhana in st. 19 appears mo e imaginary than real. How could Duryodhana and Suvadanā observe the things they describe from the Bālodyāna? This garden, judging from what the poet describes therein as having happened, must have been more or less a secluded place far away from the gaze of the public वल्लभ *m* means a horse of good breed, a horse that is possessed of good signs, hence an excellent horse In the compound वल्लभतुरंगम वल्लभ, which is a word having a qualified sense, expresses the qualification only viz of good breed, excellent. वल्लभ *adj* may also mean beloved, favourite, but the above sense which tells us why the horses were beloved is more pertinent. 'कुलीनाश्वे च वल्लभ ' विश्व , ' वल्लभो दयितेऽध्यक्षे सल्लक्षणतुरगमे ' मेदिनी उपकरोति इति उपकारि benefactor वातानां समूह· वात्या hurricane, whirl-wind, tempestuous wind वात्याया चक्रम् The addition of चक्रम् to वात्या is really superfluous. As it is the word may refer to the circular motion of the stormy wind यस्य is idiomatically equal to यद् अस्य. अयत्नेन (without any efforts on my part) परित्यक्तो नियमो यया अस्मन्मनोरथ –Lovers are often described as hankering after a spontaneous embrace from their beloveds, which is generally found to be param asulabham and which when obtained pleases them exceedingly. Compare ' त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः सोत्कम्पानि प्रियसहचरीसभ्रमालिङ्गानि ॥ Me प्रक्षिप्त St after 21

20 Construe :—भ्रुकुटि· न न्यस्ता, लोचने बाष्पसलिलैर्न आच्छादिते आननम् अन्यत न नीतम् । स्पृशन् अहं सशपथं न वारित·, (किन्तु) तन्व्या भयवशात् आलिङ्गितं मग्नपयोधरम् आबद्धम् । अस्या. नियमस्य भङ्क्ता अयं भीषणमरुत् मम वयस्यः न (किम्) । (शार्दूलविक्रीडितम्)

The things which Duryodhana here describes as not having been done by Bhānumatī, are exactly the things which poets tell us women practise at the time of priya-samāgama. But this is only the

negative side of the picture. The positive side is supplied by the third line. Now the kind of embrace described here is not generally effected by women on their own initiative. When, therefore, Bhānumatī did this and did not do the other things, it was natural Duryodhana should be immensely pleased and should ask, by way of a question of appeal, in more or less a triumphant vein, whether the terrible wind which broke her vow, was not really a friend of his. भ्रुकुटि a frown. Duryodhana expected her to put on a frown of anger when he proceeded to stop her religious observance बाष्पसलिले—Tears were expected to arise from a sense of sorrow at having to give up her piety. नातम्—This was to avoid a kiss. स्पृशन् of course means आलिङ्गन् सशपथम् (with oaths or adjurations) शपामि जीवितेनैव ते, शप्तोसि गोब्राह्मणदैवतै यदि स्पृशसि मामित्याकारकैः शपथैः सहितम् मग्नौ (plunged as it were in my chest) पयोधरौ यस्मिन् कर्मणि यथा तथा. This indicates close embrace The last line contains the author's favourate device of a Kāku or question of appeal As the first three lines explain the reasons why the wind is called a friend, the stanza is an instance of काव्यलिङ्ग, defined as 'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्ग निगद्यते' S D X. 63. The last line is also explained as अय भीषणमरुत् न, (किन्तु) मम वयस्य this is not terrible wind, (but is) my friend. This makes the sentence an instance of अपह्नुति The previous explanation is, however, to be preferred, because the Kāku is favourite with Bhatta Nārāyana and with it the sense becomes more emphatic कामेन स्वेच्छया चार आचरणम् freedom to indulge in, freedom of action as regards

21 Construe:—(हे) घनोरु, पदानि शनै शनैः कुरु । अयि (प्रिये) परिवेपिनी गतिं विमुञ्च । सुतनु, मम उरस्थलं बाहुलतोपरिबन्धनं गाढ निपीडय । (द्रुतविलम्बितम्)

In this stanza the chief point to be noted is the exact propriety of the metre (द्रुतविलम्बित) to convey the sense. As we read the lines slowly, we get the idea of some one of trembling gait being slowly led by another step by step, owing to the force of the metre alone. घनोरु is voc of घनोरू. (घनौ उरू यस्याः सा) whose thighs are solid or plump. Note that the word ऊरुः *m* 'a thigh' coming at the end of a feminine compound becomes ऊरू when the first member of the compound is an upamāna, or a standard of comparison, *e g.* रम्भोरुः, according to 'ऊरूत्तरपदादौपम्ये' पा. 4 1. 61 (उपमानवाचिपूर्वपदमूरूत्तरपदं यत्प्रातिपदिकं तस्मादूङ् स्यात् । करभोरू । सि. कौ.). This rule is also applicable to cases where the word ऊरु is preceded in a compound not by a standard of comparison, but by the words संहित, शफ, लक्षण, वाम *and others*,

according to ' साहितशफलक्षणवामादेश्च ' पा. 4 1.70 (अनौपम्यार्थं सूत्रम् । साहितोरू इत्यादि). Now the case of घनोरू falls under neither of these rules So the compound should really be घनोरू, which would yield the vocative घनोरो. But owing to the presence of the word आदि in ' सहित...वामादेश्च ' words like पीवर, वर घन etc are considered to be covered by the latter rule परिवेप प्रकम्प. विद्यते अस्या सा परिवेपिनी trembling, staggering. सुतनु is again a grammatically difficult compound तनुः f and तनूः f are both words for ' a body ' सुष्ठु तनुः यस्या सा would yield for the vocative सुतनो On the other hand सुष्ठु तनूः यस्या सा gives सुतनूके, for the rule is that the affix क is added to Bahuvrīhi compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, according to ' नद्यृतश्च ' पा. 5. 4. 153 (नद्युत्तरपदादृदन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्). Under these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim ' समासान्तविधेरनित्यत्वम् ' For the use of सुतनु vide Ś vii, 24, V i 10, Māl 5 26 उर स्थलम्, though strictly meaning region of the chest, means just उर स्थल is added practically स्वार्थे. Compare जघनस्थल st 23 below बाहुलते लतासदृशौ बाहू उपरिबन्धन यस्मिन् कर्मणि यथा तथा so as to make your (slender) creeper-like arms the upper bandage or legature. Bhānumatī is invited closely (नि) to embrace Duryodhana s chest so as to make her arms its upper bandage. How can this be done ? In an ordinary embrace, the arms go behind the chest *i. e.* at the back Then they cannot be referred to as उपरिबन्धन with reference to उर Are we to suppose that Duryodhana asks his wife to hug him from behind ? They now are ascending the wooden mountain and this supposition appears not impossible.

(Page 46) अलब्ध अवकाश येन that has found no scope. संवृतत्वात् गर्भगृहस्य the inner chamber being well closed. उन्मृष्ट. रेणूनेकर रज समूह. यस्मात् from which the collection of dust (which had gathered there owing to the wind) is wiped off The adjective is used proleptically. First, the dust is to be rubbed off and then the eyes to be opened उत्पातभूत समीरण portentous wind उत्पात is any disturbance in nature (which portends evil). Note वराहमिहिर's बृहत्संहिता 46 1 'प्रकृतेरन्यत्वमुत्पात '. आरोहस्य सम्भ्रमेण त्वरया नि सहम् असमर्थम् powerless owing to the hurry of ascent आसनार्थं कृता वेदी raised ground intended to serve as a seat. अनल्पमेवापकृतम् has caused you no small *i e* great harm indeed.

22 Construe —तनुरपि रेणु (अस्या) नेत्रयो आयतत्वात् महती बाधां विधत्ते । अल्पोऽपि उत्कम्प पीनस्तनभरितम् उर क्षिप्तहारं दुनोति । मन्देऽपि याते पृथुजघनभराद् अस्याः वेपथु वर्धते । मृगाक्ष्या. अवयवैर्दत्तहस्ता वात्या (अस्या) सुचिर खेद करोति । (स्रग्धरा)

The idea in this stanza is exceedingly poetic. Bhānumatī is suffering from the effects of the hurricane rather too long (सुचिरम्) But it is nobody else's fault. Her own limbs have turned treacherous and are helping the hurricane. Though the amount of dust, which has found entrance in her eyes, is small (तनु), it causes great torment (बाधा), because the field of its activity viz. the eyes, is expansive (आयत). The dust moves all over her eyes and causes greater pain to her than would have been the case if she had been blessed with less wide eyes Note that नेत्रयोरायतत्व is a point of beauty in women Duryodhana is really flattering his beloved by referring to points of beauty in her person and representing them as having conspired with her enemy, the vātyā, in order to increase her pangs. Her tremor was slight. But it pains her bosom (उरः) the more because it was weighted with her plump breasts. भर संजातः अस्य तद् भरितम्। तारकादिभ्य इतच् । पीनाभ्यां पुष्टाभ्यां स्तनाभ्यां भरितम् क्षिप्त हारः यस्मिन् कर्मणि यथा तथा This is an exceedingly realistic adverb. As her heart trembled, the necklace, rolling on her breasts, was tossed up. Note the second line is defective It does not express the intended sense clearly What is meant is अल्पोऽपि उत्कम्पः पीनस्तनभरितत्वात् उरः क्षिप्तहारं नितरां दुनोति. मन्देऽपि याते though her gait is slow यातम् which is really a p. p is used in the sense of a noun viz. यानम्, according to 'नपुंसके भावे क्तः' पा 3. 3 114 (क्लीबत्वविशिष्टे भावे कालसामान्ये क्तः स्यात्। जल्पितम्। शयितम्। हसितम्। सि. कौ.) पृथुन जघनस्य नितम्बस्येत्यर्थ भरात् owing to the heaviness af her big buttocks Note that जघन, though meaning a different part of the body, is often used as being synonymous with नितम्ब. 'पश्चान्नितम्ब स्त्रीकट्या क्लीबं तु जघन पुरः' अमर वेपथु tremor. मृग इव अक्षिणी यस्याः सा मृगाक्षी whose eyes are like a deer i e like the eyes of a deer. मृग in such cases metaphorically stands for मृगाक्षिणी Note that अक्षिन् and सक्थिन् (a thigh), when meaning parts of the body, become अक्ष and सक्थ respectively at the end of Bahuvīhi compounds, according to 'बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच्' पा. 5. 4 113 (स्वाङ्गवाचिसक्थ्यन्ताद्बहुव्रीहेः षच् स्यात्। दीर्घे सक्थिनी यस्य स दीर्घसक्थः। जलजाक्षी। स्वाङ्गात् किम्। दीर्घसक्थि शकटम्। स्थूलाक्षा वेणुयष्टिः। सि कौ.) The compound is also dissolved as मृगाक्षिणी इव अक्षिणी यस्याः सा मृगाक्षी It will be noted here that the first member of the compound viz. मृगाक्षिणी loses its second member viz. अक्षिन्. Otherwise the compound would read मृगाक्ष्यक्षी Such compounds are formed according to the वार्तिक 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2 2 34. This Vārtika is not found in the सि. कौ. The महाभाष्य comments on it as follows. 'सप्तमीपूर्वपदस्य उपमानपूर्वस्य च बहुव्रीहिर्वक्तव्यः उत्तरपदस्य च लोपो वक्तव्यः। कण्ठेस्थः कालोऽस्य कण्ठेकालः। उष्ट्रमुखमिव

मुखमस्य उष्ट्रमुख । खरमुख.'. दत्त हस्त यस्याः सा to which a (helping) hand is given Note that this is a साक्षेप compound, since अवयवे is construed with दत्त alone It may be noted that Duryodhana begins his speech by addressing Bhānumatī Compare ' भवति '. But in the stanza he refers to her as अस्या· This is indicative of careless writing.

न आस्तीर्णम् (*p p* from स्तृ स्तृणाति to cover) आस्तरणम् (नपुंसके भावे क्त.) आच्छादनमित्यर्थ यस्य तत् which has no covering Or न आस्तीर्णम् अनास्तीर्णम् uncovered (with a carpet or cushion etc.).

23 Construe —(हे) करभोरु, पवनाकुलितांशुकान्तम् (अत एव) त्वद्दृष्टिहारि मम ऊरुयुग्मं लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य तव जघनस्थलस्य चिरम् अध्यासितुं पर्याप्तमेव । (वसन्ततिलका)

करभ इव ऊरू यस्या सा करभोरू तत्सम्बुद्धौ For the change of ऊरु to ऊरू vide above pp 106–107 करभ is the outer edge of the hand from the wrist to the root of the little finger ('मणिबन्धादाकनिष्ठ करस्य करभो बहि ' अमर) and the resemblance between this and the thighs lies in their softness, their fleshiness and their gracefully tapering shape So that करभोरू means a woman of soft, fleshy and gracefully tapering thighs करभ is sometimes in this connection explained as the trunk of an elephant. See Ku i 36 and Bhattikāvya iv 17 पवनेन आकुलित स्वस्थानात् व्यस्त अंशुकस्य अन्त यस्य तत् The skirt of the garment which covered his two thighs was disordered by the wind, so that they were in part exposed to view That was why they proved so attractive to Bhānumatī's eyes (तव दृष्टिं हर्तुं शील यस्य) The same remark is applicable to the next set of adjectives viz लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य (friend to my eyes *i e* pleasing them so much) मम ऊरुयुग्मं तव जघनस्थलस्य अध्यासितु पर्याप्तमेव my two thighs are quite sufficient for your huge buttocks (जघन स्थलमिव, 'उपमित व्याघ्रादिभि सामान्याप्रयोगे' पा 2 1 56 इत्यनेन समास , महत् विस्तीर्णं वा जघनमित्यर्थ) to rest upon The use of the infinitive अध्यासितुम् here is peculiar. Distinction must be made between the use of पर्याप्त in the sense of 'sufficient' and पर्याप्त in the sense of 'able' In the sense of 'sufficient' पर्याप्त cannot be used with an infinitive. It must be used with a dative e. g. इद गृह मे निवासाय पर्याप्तम् If we use पर्याप्त (sufficient) with an in infinitive we are sure to have one subject for the infinitive and another for the principal verb e g इद गृह मे निवस्तुं पर्याप्तमस्ति, where अहम् is the subject of the infinitive निवस्तुम् and गृह that of the verb अस्ति This is what has happened in the present case जघनस्थलम् is the subject of अध्यासितुम् and ऊरुयुग्मम् that of अस्ति (understood after पर्याप्तमेव). And because such use of पर्याप्त (sufficient) with an infinitive is not commonly met with in literature, we call the present

occurrence peculiar. If we substitute अध्यासनाय for अध्यासितुम्, the sentence becomes all right On the other hand पर्याप्त in the sense of 'able' always requires that the subject of the infinitive and of the verb should be the same *e g.* पर्याप्तोऽहं परिक्षामुत्तरीतुम् And this is natural. For the idea of sufficiency is passive, that of ability active. The latter suggests some other action on the part of the person of whose ability we speak, an action which he is *able* to perform. Thus, the subject of the infinitive and of the verb are the same. Such is, however, not the case with the idea of sufficiency. This distinction between पर्याप्त (sufficient) and पर्याप्त (able) appears to have been overlooked by previous expounders of the play, who find fault with Bhaṭṭa Nārāyana's sentence for what appears to us an incorrect reason. It is stated that in Sanskrit the infinitive can be used only when its subject and that of the predicate are the same. This rule is hardly correct. It has apparently been deduced from 'समानकर्तृकेषु तुमुन्' पा. 3 3 158 But the fact that the Sūtra is applicable only to roots having the sense of 'to wish' or 'to desire' is forgotten. Apart from Kālidāsa's 'बाष्पस्तु न ददात्येना द्रष्टुं चित्रगतामपि' Ś 6 22, which is admitted to be peculiar, such instances as 'अस्ति गृहे भोक्तुमन्नम्' 'अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्' 'अवसरोऽयमात्मानं प्रकाशयितुम्,' which are considered to be regular, give the lie direct to the above rule. There are, however, two ways of making the present peculiar use of the infinitive look regular (1) तव जघनस्थलस्य जघनस्थलेनेत्यर्थः । 'षष्ठी शेषे' पा. 2. 3 50 इत्यनेन तृतीयार्थे षष्ठी । ममोरुयुग्मम् अध्यासितुं पर्याप्तमेव परि परिपूर्णतया आप्तमेव लब्धमेव your buttocks have already obtained my thighs (for them) to sit upon *i e.* my thighs are theirs by right. You must therefore come and take your seat on them. (2) तव जघनस्थलस्य जघनस्थलमित्यर्थः । षष्ठी शेषे । अध्यासितुम् अध्यासयितुम् आत्मनि उपवेशयितुं ममोरुयुग्मम् पर्याप्तं समर्थम् my thighs are able to make your buttocks take their seat on them *i. e* are sufficient for them to sit upon. Note अध्यासितुम् is here taken with a causal force. It is अन्तर्भावितण्यर्थ (having the sense of the causal lying concealed in it). Neither of these, we feel sure, was meant by the author.

(Page 47) पटाक्षेपेण with a toss of the curtain A rule of dramaturgy says that no character may enter on or quit the stage unless some suggestion of it is conveyed to the audience. 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा.' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain In such cases the character generally is in a state of excitement and finds it necessary to make sudden entrance.

Here the Kañcuki is evidently excited over the breaking of Duryodhana's chariot-flag (रथकेतनम्) and approaches his master to announce the ominous news. He uses the words 'भग्नं भग्नम्,' which being uttered in haste exactly after Duryodhan's 'ममोरुयुग्मम्,' naturally construe with them and produce a startling effect on the characters on the stage as well as on the audience, an effect which is further heightned by the Chamberlain's broken words भीमेन (by the dreadful; by Bhīma) and भवत Such situations where the words of a character newly entering on the stage are so uttered as to be capable of being construed with the words of another character already on the stage so as to create a startling effect on the mind of the latter and of those near him, if any, are called पताकास्थानकs. They are very effective from the dramatic point of view and have four varieties The present पताका-स्थानक represents the third variety, as it suggests a future event viz. the breaking of Duryodhana's thighs by Bhīma Read for definitions etc नाट्यशास्त्र 19 2°-33, सा द. vi 45-49. Other good instances of पताकास्थानकs are supplied by the following: 'राम —किमस्या न प्रेयो यदि परमसह्यस्तु विरह ॥ 38 ॥ (प्रविश्य) प्रतीहारी—देव उपस्थित ।' U I ; 'राक्षस –अपि नाम दुरात्मा चाणक्यबटु –। (उपसृत्य) दौवारिक.–जयतु– । राक्षस –अतिसंधातुं शक्य' स्यात् । दौवारिक –अमात्य ।' Mu 4. सातङ्कम् in fear, in alarm व्यामोहः infatuation.

24 Construe .—भीमेन मरुता भवत रथकेतनं भग्नम् । (तच्च) किङ्किणीक्वाण-बद्धाक्रन्दमिव क्षितौ पतितम् । (अनुष्टुभ्)

भग्नम् should be taken as a predicative adjective and there should be two sentences instead of one The construction भग्नं रथकेतनं पतितम् is tame किङ्किणीनां क्वाणेन बद्धः आक्रन्द (loud cry) येन तथाभूतमिव. As the flag fell down the bells attached to it jingled It thus appeared to give out a loud cry of grief as it were The figure is उत्प्रेक्षा. It should be noted that J takes even मरुता to be paronomastic (1) by the wind, (2) by the son of the wind 'मरुता वायुपुत्रेण । 'आत्मा वै जायते पुत्र ' इत्यभेदोपचाराद्वा तद्धितलोपाद्वा साधुतेत्यवधेयम् । '

बलवत्समीरण—Duryodhana takes the incident, though so awfully ominous, with perfect levity. मुखरयति (मुखर करोति) prompts me to speak. This is a denominative from मुखर पुरोहित was the domestic chaplain. It was his business to perform for the king all his religious rites and to advise him in cases of difficulty Compare the part played by Dusyanta's Purohita in Ś. v. प्रतीहारी (a door-keeper) is defined by भरत as 'सन्धिविग्रहसम्बद्धनानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं या प्रतीहार्यस्तु ता स्मृता ॥' नाट्यशास्त्र 24 44 प्रतिहारः or प्रतीहारः means

both a door and a door-keeper अविद्यमान: प्रतिरथ: यस्य who has no rival fighter; unrivalled warrior अमर्षिता (from अ + मृष्) unforgiving-ness; vindictiveness

25 Construe —मम आज्ञया दु शासनेन हस्ताकृष्टविलोलकेशवसना पाञ्चाली राजचक्रपुरत 'गौ गौ' इति व्याहृता । तस्मिन्नेव (समये) स गाण्डिवधरो पृथानन्दन नासीत् किं नु । क्षत्रियवंशजस्य कृतिन यून तत् क्रोधास्पद न किम् । (शार्दूलविक्रीडितम्)

हस्तेन आकृष्टम् अत एव विलोल केशवसनं (केशा वसन च समाहृतानि) यस्या सा. Being pulled by Duśśāsana's hands the hair and garment of Draupadī had become loose. गौ. गौ इति व्याहृता was addressed 'A cow, a cow' The wife is under the protection of the husband To designate her to be helpless like a cow was, therefore, a greater insult to her husband than to her own self. Arjuna was present at the time when this insult was inflicted upon Draupadī As a high-born young Kṣatriya, skilled in the use of arms (कृती), he should have resented it But he did not This shows his incapacity and indicates what his present vow is worth Such is the argument of Duryodhana But Duryodhana conveniently forgets one fact viz on that occasion Arjuna's hands were tied down by the wager of Yudhisthira and there was no other alternative left for him except to suffer all the indignities silently गौ गौ इति—There is some discrepancy in the Mahābhārata itself regarding this incident From the present stanza we gather Duśśāsana addressed these words to Draupadī in the gambling hall after he had dragged her there by her hair and garment. The Sabhāparva does not confirm this account According to it, when after the anudyūta the Pāndavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'गौ: गौ.' to Bhīmasana and not to Draupadī Note 'एवं ब्रुवाणमजिनैर्विवासितं दुःशासनस्त (भीमसेन) परिनृत्यति स्म । मध्ये कुरूणां धर्मनिबद्धमार्गं गौर्गौरिति स्माह्वयन्मुक्तलज्ज. ॥ 19' अ 99 Later on in the Karnaparva ch. 88 Bhīma refers to these words 'गौ गौ' as uttered by Duśśāsana, when he drinks the blood from his chest But the reference is general and there is no clue to find out whether Bhīma means these words were addressed by Duśśāsana to himself or to Draupadī. On the other hand from the words that Bhīmasena addresses to Duryodhana in the Śalyaparva, after the latter has been laid low on the battlefield, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī in the assembly and that even other people had joined him in this cry. Read 'गौर्गौरिति पुरा मन्द द्रौपदीमेकवाससम् । यत्सभायां हसन्नस्मांस्तदा वदसि दुर्मते । तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ॥ 4. येऽस्मान्पुरा प्रनृत्यन्ति

मुद्रा गौरिति गौरिति । तान्वय प्रतिनृत्याम पुनर्गौरिति गौरिति ॥ 7' अ. 60. Bhatta Nārāyaṇa does well in representing the incident in the way he has done in this stanza For that is dramatically more effective. तस्मिन्नेव— We must supply समये after this and consider the line as one instance more of the poet's loose writing For such indefinite use of तस्मिन् compare Kālidāsa's 'क्रूरस्तस्मिन्नपि न सहते सगम नौ कृतान्तः ।' Me 110, where after तस्मिन् we have to supply the word आलेख्ये or चित्रे गाण्डिवधरः is significant. As the valiant wielder of that celebrated Gāndīva bow, Arjuna should not have put up with that humiliation. Another way is to supply राजचक्रे after तस्मिन् Was not Arjuna present in that assembly of kings? A third is to accept J's reading ततज्यगाण्डिवधरो and take तस्मिन्नेव=तस्मिन् दु शासने एव even towards him Arjuna did not direct his strung bow This last explanation is extremely weak. तस्मिन् तत . धर, besides involving एकदेशी अन्वय, is bad Sanskrit युन क्षत्रियवशजस्य and कृतिन are all significant, They show how improper Arjuna's silence on that occasion was तत्=दु शासनकर्म Note the last two lines contain the author's favourite device of Kāku, which greatly emphasises the impotency of the Pāndavas and of Arjuna especially, which Duryodhana wants to prove.

(**Page 51**) असमाप्त ..भरस्य अस्य—The genitive is here used for the instrumental उत्सन्न uprooted That Arjuna would not be able to fulfil his vow of killing Jayadratha before the sun-set was certain. In that case Arjuna would commit suicide. Yudhisthira would then kill himself. Vide v 7 below निरावरण lit without a cover, hence that which has nothing to obstruct its play, unresisted, or, that which is unconcealed; well-known

26 Construe —धर्मात्मज यमौ च प्रति कथैव नास्ति । वृकोदरकिरीटभृतोर्मध्ये एकोऽपि क विस्फुरितमण्डलचापचक्रं सिन्धुराज बलेन अभिषेणयितु समर्थ । (वसन्ततिलका)

Duryodhana here is weighing the chances of the Pāndavas opposing Jayadratha on the battlefield and comes to the conclusion that none dares stand against him धर्मात्मज is Yudhisthira, being the son of Kuntī obtained through the favour of Dharma or Yama यमौ the twin-born viz Nakula and Sahadeva. कथैव नास्ति not even the talk can be entertained (with regard to these as being the possible adversaries that can quell Jayadratha) The idea is they are so weak in comparison with Sindhurāja विस्फुरित मण्डलं यस्य, एतादृशं चापचक्रं (चाप. चक्रमिव) यस्य whose encircled bow shines in its orb. Note that either मण्डल or चक्र is superfluous. विस्फुरितचापचक्रम् would be better. The adjective has reference to the dexterity with which Jayadratha used his

bow in battle. Arrows were discharged with such rapidity that his bow always appeared circular in form This is a common description in the Mahābhārata. अभिषेणयितुम् *inf.* from अभिषेणयति, which is a denominative from अभिसेना, formed in the sense of सेनया अभियाति (advances with an army against), according to पा 3 1 25. ' यस्सेनयाभिगमनमरौ तदभिषेणनम् ' अमर..

गुरु. कृतायाः प्रतिज्ञाया. भार. यस्य whose responsibility of the vow taken is heavy Observe the sound common sense and sagacity that Bhānumatī's remark displays But Duryodhana heeds not the voice of his good angel. *Quem deus perdere vult, prius dementat* It may be noted that the word कृत is superfluous गुरुप्रतिज्ञाभार· is sufficient to express the idea intended

27 Construe·—रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलानां कोटय कोदण्डज्याकिणाङ्कै अगणितरिपुभि कङ्कटोन्मुक्तदेहै श्लिष्टान्योन्यातपत्रै सितकमलवनभ्रान्तिमुत्पादयद्भि. मे भ्रातृभि· समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति । (स्रग्धरा)

Duryodhana boasts of his strength in this stanza and thereby shows how absurd is the idea of Bhānumatī that the Pāndavas are an object of terror to him बलाना कोटय मे भ्रातृभि समरे आक्रान्ता· (सत्य.) दिशि दिशि सपतन्ति crores of armies, being overpowered by my brothers in battle, fly away in every direction. So valiant are my brothers ! Why need I fear the Pāndavas then ? This means Duryodhana boasts of the valour of his brothers alone There is another way of construing the stanza मे भ्रातृभिः आक्रान्ता. अधिष्ठिता इत्यर्थ (commanded or led by my brothers) etc In the battle in every direction advance forcibly (संपतन्ति) crores of armies commanded by my brothers. Duryodhana is here priding himself on the possession of vast armies as well as their valiant commanders viz. his brothers. This is distinctly preferable. Lord of eleven akṣauhinīs, Duryodhana had every reason to be pround of his vast army Additional reason is supplied for this second interpretation by Duryodhana's sentiments in st. 17 *supra*. The only drawback is that आक्रान्ता. in the sense of अधिष्ठिताः is unsual. आक्रान्ता. (trodden under feet), however, may metaphorically mean 'commanded'. For the commander has absolute power over his men. Is he not *at their head* ? This is really आक्रमण metaphorically. ग्रस्त swallowed, shut out. The huge amount of dust raised by the armies shut out the sun's light (भाः) दन्तुर uneven, bristiting with कङ्कटै· कवचै उन्मुक्ताः परित्यक्ता. देहा येषाम् Or उन्मुक्ता कङ्कटाः यैः अाहिताग्न्यादित्वात्परनिपात·, ईदृशाः देहा येषाम् They were so confident of

their powers and defied (अगणित) their enemies so completely that they cared not to put on their armours even कङ्कटायुक्तदेहै· means 'who have donned or put on their armours'. आमुक्ता· कङ्कटा· येषु, आहिताग्न्यादित्वात्परनिपातः ईदृशाः देहाः येषाम्. श्लिष्टानि (closely touching) च तानि अन्योन्येषामातपत्राणि तै करणभूतैः Or श्लिष्टानि अन्योन्यातपत्राणि येषाम् अत एव सितकमल etc Their white umbrellas touched one another and presented the appearance, illusive of course, of a forest of white lotuses.

28 Construe:—यथा दुःशासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभंगे तेजस्विनां पाण्डवानां प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधेऽपि (सा) ज्ञेया । (वसन्ततिलका)

पाण्डवानाम् refers to Bhīma. His two vows had so far come to nought. The same would be the fate of this vow of Arjuna. That is Duryodhana's idea. Instead of referring to Bhīma and Arjuna by name reference to them under the general epithet पाण्डवानाम् serves the purpose of showing that according to Duryodhana all of them were equally incapable. हृदयस्य क्षतजं रुधिरं तदेव अम्बु तस्य पाने Note we have एकदेशी अन्वय between दुःशासनस्य and हृदय० तेजस्विनाम् is ironical. It really means exactly its opposite by what is called विपरीतलक्षणा समरमूर्धनि at the head of the battle; in the forefront of the fight It may also be construed with तेजस्विनाम्. The sense then would be in the forefront of the fight the Pāndavas have no spirit. Their only spirit lies in bragging.

जेतुं शीलं यस्य स जेता, जेता एव जैत्रः (जेतृ + अण् स्वार्थे) ever victorious. मिथ्या या प्रतिज्ञा तया (जनित) यद् वैलक्ष्यं लज्जा तेन संपादितम् brought about in shame at his vow having turned out false. अशस्त्रपूतम् unhallowed by weapon. Death on the battlefield while fighting was considered to be sacred for a Kṣatriya as it led to heaven.

29 Construe.—उद्घातक्वणितविलोलहेमघण्टः प्रालम्बद्विगुणितचामरप्रहासः नियमितवल्गिताकुलाश्वः शत्रूणां क्षपितमनोरथः अयं ते रथः सज्जः (वर्तते) । (प्रहर्षिणी)

उद्घाते· क्वणिताः विलोला हेमघण्टाः यस्य whose oscillating golden bells jingle at every jolt or shock. उद्घात (उद् + हन्) an upward shock, such as is received on uneven ground; a jolt. प्रालम्बेन पुष्पदाम्ना द्विगुणितः वर्धितः चामराणां प्रहासः श्वेतकान्ति यस्य. A garland of flowers, apparently white, was hanging from the top of the chariot It was also decked with white chowries. The white refulgence of these chowries was heightened by the white lustre of the garland of flowers. नियमितं वल्गितं येषाम्, एतादृशाः अत एव आकुला अश्वा यस्य whose horses were chafing at their trotting being checked. The horses in their noble spirit wanted to

run fast. But they were being driven slowly They therefore chafed at the restraint thus put on them This adjective is very realistic. शत्रूणां क्षपिताः मनोरथा: येन which puts an end to the enemies' desires (of scoring victory over Duryodhana). This is a paraphrase of जैत्रम् above.

ACT III

विकृत hideous, ugly हताना मानुषाणां मांसस्य भोजने in the course of feasting on etc The idea is while the demoness was replenishing her store, she was also filling her belly प्रतिपद्यते performs, achieves पर्याप्त यथा स्यात्तथा भरित कोष्ठागार यस्य the store-room of which is filled to overflowing or to the brim शब्दायिष्ये I shall call out to It is future of the denominative शब्दायते from शब्द तथाविध = विकृतवेष प्रत्यग्रहतानाम् of those who are newly or recently killed क्षणमात्रम् only for a moment The idea is as he eats the flesh and drinks the blood, his fatigue may for the time being quickly (लघु) vanish The names रुधिरप्रिय and वसागन्धा are significant रुधिरमेव आसव (beverage, wine) तेन मत्ता. रणे समरभूमौ हिण्डनेन स्खलन्ति (faltering) गात्राणि यस्या सा प्रभूतवसाया स्नेहेन चिक्कणम् oily or unctious owing to the greasiness of abundant fat कोष्णम् slightly warm अग्रमांसम् flesh about the heart बलवद् *adv* awfully, exceedingly हताना नरगजतुरङ्गमाणां शोणितवसयो समुद्र तेन दुस्तरे rendered difficult of passage owing to a sea of blood and fat of etc हिडिम्बा was the demoness whom Bhīma married after the Pāndavas had escaped from the house of lac घटोत्कच was their son He had been killed by Karna हस्तिन शिरःकपाले सञ्चितम् collected in the skull of an elephant अग्रमांसमेव उपदंश (the condiment) तम् सुगृहिणीत्वम् excellent housewifery सविधानम् command, bidding हताना मानुषाणा शोणितस्य नदी तस्या दर्शनेन प्रनष्टे बुभुक्षापिपासे यस्य While closely following Bhīma, Rudhirapriya will always be able to witness a stream of blood of men killed by him Such a sight will be enough to quench his hunger and thirst अस्माभि राक्षसै = मया राक्षसेन As Hidimbā gave this command to Rudhirapriya, he is naturally puffed up with his own importance and speaks of himself in the plural असि पत्रमिव तेन with a sharp sword प्रवेशक Interlude For definition vide Appendix A

4 Construe :—अद्य (मम) पुर अयं महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरवानुकारी श्रवणभैरवः स्थगितरोदसीकन्दरः अभूतपूर्व रवः समरोदधेः मुहुः कुतः (भवति) । (पृथ्वी)

Aśvatthāman hears a terrible uproar frequently (मुहुः) proceeding from the battlefield in his front (पुर पुरस्तात् ममेत्यर्थ) He wonders what it was due to (कुत कस्मात् कारणादित्यर्थ) प्रलयकालीनाश्च ते मारुताश्च, महान्तश्च (violent) ते प्रलयमारुताश्च, तै क्षुभिता (agitated) ये पुष्करावर्तका एतत्संज्ञका मेघविशेषा इत्यर्थ तेषा प्रचण्डं घन (deep) च यद् गर्जितं तस्य य प्रतिरव प्रतिशब्द (echo) तस्य अनुकरोति इति (imitating, resembling) At the time of world-destruction (प्रलीयते जगदत्र इति प्रलय । 'संवर्त प्रलय कल्प क्षय कल्पान्त इत्यपि'

अमर) violent winds blow They agitate the huge clouds that appear at that time The clouds consequently give out a deep and dreadful thunder The noise that is proceeding from the battle-field resembles the echo of such thunder The uproar is said to resemble the echo of the thunder and not the thunder itself, because the echo is generally louder than the original पुष्कर and आवर्त or आवर्तक along with संवर्त and द्रोण, are names of certain classes of clouds, whose characteristics are thus mentioned 'आवर्तं विद्धि संवर्तं पुष्करं द्रोणमम्बुदम्। आवर्तो निर्जलो मेघ संवर्तस्तु बहूदक। पुष्करो दुष्करजलो द्रोण सम्यक्प्रपूरक ।' quoted in वाचस्पत्य These four classes of clouds are different from other clouds called पुष्करावर्तका (पुष्कर जलम् आ सर्वत वर्तयन्ति क्षिपन्ति इत्यर्थ), which are supposed to have sprung from the wings of mountains cut by Indra and whose business it is to deluge the world at the time of its destruction and to extinguish the fire which burns it It is these Puskarāvartaka clouds that are referred to in this stanza and in st 8 below पुष्करावर्तक clouds are also sometimes referred to as पुष्कर, on the analogy of भीमसेन being called भीम Note 'शक्रेण पक्षा यच्छिन्ना पर्वताना महात्मनाम्। कामगाना प्रवृत्ताना प्रजाना शिवमिच्छता। पुष्करावर्तकास्तेन कारणेनेह कीर्तिता। नानारूपधराश्चैव महाघोरस्वनाश्च ते। कल्पान्तवृष्टे स्रष्टार संवर्ताग्नेर्नियामका। वर्षन्ति ते युगान्तेषु तृतीयास्ते प्रकीर्तिता ।' ब्रह्माण्डपुराण अ. 58 Some take the adjective महा in महाप्रलयमारुत as qualifying प्रलय This is both unnatural and incorrect Out of the three kinds of प्रलय, नैमित्तिक, प्राकृतिक and आत्यन्तिक, महाप्रलय generally means the last viz आत्यन्तिक, which is the same as मोक्ष, and which is not attended by the usual disturbances in nature श्रवणयो कर्णयो, श्रवणे आकर्णने वा भैरव frightful to the ear or to hear स्थगित व्याप्त रोदस्यो द्यावापृथिव्यो कन्दर येन which has filled the hollow between heaven and earth रोदसी *f* heaven and earth. This word is always used in the dual पूर्वं भूत भूतपूर्व (सुप्सुपसमास), न भूतपूर्व अभूतपूर्व. such as had never occurred before, unprecedented रव loud noise, uproar Mammata finds fault with the use of this word here to designate loud uproar on the ground that रव usually means an insignificant noise such as the croaking of frogs ('अत्र रवो मण्डूकादिषु प्रसिद्धो न तु क्तविषये सिंहनादे। K P vii p 365) This defect is called प्रसिद्धिहतत्व and consists in the use of a word to signify a sense which is other than the one in which the word is generally known. We cannot however agree with Mammata here, as रव, to judge from its use in literature, is not 'मण्डूकादिषु प्रसिद्ध' Numerous instances can be quoted to show that रव has been used in the sense of a loud noise

समुल्लङ्घ्य शिष्यप्रियताम्—This refers to the belief that in the great war Drona did not do his best out of love or fondness (प्रियता) for his pupils viz the Pāndavas

5 Construe —यद् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यद् रामात् लब्धसमस्तहेतिगुरुणः वीर्यस्य साम्प्रतम्, यच्च लोके सर्वधनुष्मतामधिपते रुष अनुरूपम्, तत् कर्म रिपुघस्मरेण मे तातेन नियतं प्रारब्धम्। (शार्दूलविक्रीडितम्)

दुर्योधनस्य पक्ष तस्मिन् पात तस्य सदृशम् proper for his having ranged himself on the side of Duryodhana, for his espou al of Duryodhana's cause अस्त्रग्रहे युक्तम् proper for the acceptance or adoption of arms (as a profession) Brāhmana as he was, अस्त्रग्रह was not in Drona's proper line But having once accepted arms, he was bound to acquit himself adequately That was what he was probably doing at present रामात्= परशुरामात् Note that this goes with लब्ध alone of the following compound, giving rise to what is called एकदशी अन्वय हेति means a weapon or a missile 'रवेरर्चिश्च शस्त्रं च वह्निज्वाला च हेतय' अमर The word is derived from हि to send or discharge, or from हन् to strike or kill The fact that Drona obtained his missiles from Paraśurāma rendered his prowess mighty (गुरु) Note that Paraśurāma was not a regular preceptor of Drona in the science of archery. Nor, it would appear, had Drona intended arms to be his profession from the beginning What happened was this After Drona had married and had had a son, he wanted to acquire some money, naturally enough Learning that Paraśurāma was giving away vast treasures to Brāhmanas, he approached him, but found that he had given everything away and was about to retire into a forest Paraśurāma, however, told Drona that he would either give him his body, which was then his only possession, or his missiles Drona chose the latter This was how he obtained his missiles from Paraśurāma Vide म भा आदिपर्व अ 140 and 180 साम्प्रतम् *ind* proper 'युक्ते द्वे साम्प्रत स्थाने' अमर रिपूणा घस्मर the devourer of enemies i e who kills them in great number 'भक्षको घस्मरोऽद्मर.' अमर घस्मर is derived from घस् 'to eat' by the addition of the affix क्मरच् (मर) in the sense of showing disposition (ताच्छील्य), according to 'सृघस्यद क्मरच्' पा 3 2 160 (सृमर । घस्मर । अद्मर)

सजलजलधरस्य प्रभया भासुरेण shining or resplendent with the splendour of a cloud filled with water But how can a sword be possessed of the splendour of a cloud? This is inherently impossible The expression figuratively (i e. by the figure निदर्शना which is defined as 'अभवन् वस्तुसबन्ध उपमापरिकल्पक' K. P) means therefore tnat the sword was possessed of a splendour similar to that of a cloud. The comparison of a sword of excellent steel with a cloud for its dark colour is common Note that the dissolution of this compound, 'सजलजलधरस्य प्रभा इव प्रभा सजलजलधरप्रभा तया भासुरेण', offered by some is incorrect This is apparently given in

accordance with the Vārtika 'सप्तम्युपमानपूर्वपदस्य etc which is explained before But that Vārtika is applicable to Bahuvrīhis only and therefore this dissolution would not do सुख प्रग्रह यस्य स सुप्रग्रह easy to grasp कलधौतम् gold त्सरु handle 'त्सरु खड्गादिमुष्टौ स्यात्' अमर. खड्गेन सशस्त्र अस्मि, though looking tataulogous, is idiomatic Aśvatthāman was fired with an intense desire to witness his father displaying his proper valour He therefore could not wait for a chariot and wanted to go to the field just with his sword समर एव महोत्सव तस्य प्रमोद तेन निर्भर filled with joy at the great festival of battle निर्भर *adj* (नितरा भर यस्मिन्) extremely weighted with, filled with, full of निर्भर as an adjective has always this sense at the end of compounds निर्भर is also an adverb It then has the sense of भृशम् or अतिमात्रम् e g निर्भरविकसितेऽपि कानने When we remember this two-fold use of निर्भर, we shall easily see that the dissolution समरमहोत्सवेन प्रमोदनिर्भर यस्य (who is inspired with excessive joy at the great festival of battle), which gives an awkward व्यधिकरण बहुव्रीहि is absolutely unnecessary तातविक्रमदर्शने लालस लोलुभ. तस्य louging to witness (the display of) my father's valour Here also the व्यधिकरण बहुव्रीहि dissolution तातविक्रमदर्शने लालसा उत्कटेच्छा यस्य should be systematically avoided as being unnatural and unnecessary For, honoured lexicons give लालस as an adjective 'लालसो लोलयाच्ञयो' हैम, 'लोलुपे लोलुभो लोलो लपटो लालसोऽपि च' वैजयन्ती अनिमित्तानि evil omens. The negative particle अ has here the sense of अप्राशस्त्य or non-praiseworthiness or badness Note 'तत्सादृश्यमभावश्च तदन्यत्व तदल्पता । अप्राशस्त्य विरोधश्च नञर्था षट् प्रकीर्तिता ॥' विस्मृत स्वामिकृत सत्कार यै, तथाभूताश्च अत एव लघु चेत येषाम् एतादृशाश्च who have forgotten the honour done to them by their master and have consequently rendered their hearts ungrateful or mean (लघु) Aśvatthāman means to say that at least for the honour that their master always paid them, they should not have taken to their heels It was only making a display of their mean or ungrateful hearts to do so अगणित कुलयशस सदृश पराक्रमव्रत यै These warriors came of families that had been noted for their traditional valour To fly away (अपक्रम्) from the battle field was therefore to disregard these family traditions It should be noted that these adjectives which qualify बलानाम् and which contain Aśvatthāman's condemnation of the armies would appear to be more appropriate to the army-commanders than to the common soldiers The condemnation is directed more against the great warriors referred to in the following clause than against the rank and file कौरवसेना एव समुद्र तस्य या वेला कूल तस्या परिपालने महान्त महीधरा. the great mountains to protect the coast-line or shore ('वेला काले च सीमायामब्धे. कूलविकारयो । अक्लिष्टमरणे रोगे ईश्वरस्य च भोजने' मेदिनी) of the sea in

the form of the Kaurava army The idea in this compound though clear, is somewhat involved The kings as commanders were expected to preserve the morale of the army To use a metaphor, they had to see that the sea of the army kept within its proper bounds Abandoning its proper duty of fighting by the army and its running away stand for the transgression of its proper bounds (वेलातिक्रम) by the sea The kings had to take care that this did not happen The metaphor is therefore extended and the kings are identified with great mountains that stand near the sea-shore and guard the coast Being thus surrounded by the mountains (kings) as it were, the sea (army) cannot transgress its proper bound The वेलापरिपालन thus consists in the mountains guarding it against being crossed by the sea Velā impliedly stands for the morale of the army This is the idea of the compound which is an instance of परम्परितरूपक But when these mountains themselves leave their places, it is no wonder if the sea trangresses the velā Divorced from the metaphor this means that when warriors like Karna fly away, it is natural the rank and file should take to their heels Aśvatthāman therefore rouses the spirit of these warriors and asks them not to commit the thoughtlessness (साहसम्) of abandoning the battle-field.

6 Construe:—यदि समरमपास्य मृत्योर्भयं नास्ति, इति (एतस्मात् कारणात्) इतः अन्यतः (अन्यत्र) प्रयातुं युक्तम् । अथ जन्तोर्मरणमवश्यमेव । किमिति यश मुधा मलिनं कुरुध्वे । (पुष्पिताग्रा)

The stanza contains a fine idea well calculated to cheer up the drooping spirits of the flying warriors and is very easy It may, however, serve as an instance of Bhatta Nārāyana's loose writing. The poet began with यदि and should really have used तर्हि in the next clause But instead he uses इति यदि and इति hardly go well together It would appear the poet changed his mind after he had reached the end of the first line इति alone would have been sufficient For it shows cause Then again the use of अपास्य (gerund from अप + अस् अस्यति to abandon) is grammatically indefensible In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to 'समानकर्तृकयो पूर्वकाले' पा 3 4 12 (समानकर्तृकयोर्धात्वर्थयो पूर्वकाले विद्यमानाद्धातो क्त्वा स्यात् । भुक्त्वा व्रजति । सि कौ). But here we find that the two actions denoted by अपास्य and अस्ति have two different agents viz नरपतय and भयम् The use of the gerund अपास्य here, therefore, constitutes a serious blunder of syntax. It can only be removed by supplying some such word as स्थितानाम् after अपास्य

(समरमपास्य स्थितानां भवताम्), so as to make two actions viz अपासन and स्थिति have the same agent viz नरपतय A similar loose use of the indeclinable occurs again in v 30d In this particular Bhatta Nārāyana is in good company For Kālidāsa also has twice used such incorrect gerund Vide Ś ii 9 and V ii 10 Another way of defending Bhatta Nārāyana is to suppose that bhayam itself is the agent of apāsya as well This would mean leaving the battlefield i e in places other than it, the fear of death exists not This is grammatically sound, but puts grammar above context By the use of apāsya Aśvatthāman is evidently referring to the flight of the kings, whom he is addressing this stanza The समरापासन that he intends then is नरपतिकर्तृक and not भयकर्तृक So this second way of accounting for the use of the gerund must be rejected If we at all want to justify the poet, we must do it in the way first shown above There is another way of construing the line viz to take the first three lines as constituting a single sentence, thus समरमपास्य मृत्योर्भयं नास्तीति यदि इतोऽन्यत्र प्रयातु युक्तम् (इति भवता मति, तर्हि) अथ (कथयामि, गच्छतु यत्र कुत्रापि) जन्तोर्मरणमवश्यमेव । It is easy to see that such construction is extremely far-fetched For similar idea compare Shakespeare *Julius Ceasar* Act II Sc ii 'Of all the wonders that I yet have heard, It seems to me most strange that men should fear, Since that death, a necessary end, Will come when it will come'

7 Construe:—अस्त्रज्वालावलीढप्रतिबलजलधेः अन्तः और्वायमाणे सर्वधन्वीश्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे स्थिते (सति), कर्ण संभ्रमेण अलम्, कृप समरं व्रज, हार्दिक्य शङ्कां मुञ्च । चापद्वितीये ताते रणधुरं वहति (सति) भयस्य कः अवकाशः । (स्रग्धरा)

So long as his father was bearing the brunt of the battle (रणधू) as Commander of the armies, Aśvatthāman says, there was no scope for fear The flying warriors should therefore return to the field अस्त्राणि ज्वाला इव अस्त्रज्वाला· (उपमितं व्याघ्रादिभिरित्यनेन समास), ताभि अवलीढ प्रतिबलं जलधिरिव तस्य अन्त within the ocean-like hostile armies that are licked i e swallowed (अवलीढ *p p* from अव + लिह् लेढि) by his missiles which resemble flames और्वायमाण *pres p* from और्वायते और्व इव आचरति acts like Aurva, formed according to 'कर्तु क्यङ् सलोपश्च', which has been explained before Aurva is the submarine fire which is said to devour the waters of the seas For his account read our notes on Śākuntala iii 4 Drona is like this submarine fire He destroys the hostile armies with his missiles The armies are therefore likened to the sea and the missiles to flames, with which the submarine fire swallows the waters

of the sea The first line is an instance of what technically is called क्यङ्गा वादितुमा उपमा. Thus as the line is an instance of उपमा and not of रूपक the dissolution of the compound, अस्त्राणि एव ज्वाला . प्रतिबलमेव जलधि , is incorrect धन्वम् अस्यास्तीति धन्विन्, a bow-wielder, an archer, according to 'अन इनिठनौ' पा 5 2 115 Note that there are four similar-sounding words for the bow viz धनु *m*, धनुस् *n* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n* (this as such is rarely used in classical literature) and धन्वन् *n* (this in its masculine form means a desert or a dry soil 'धन्वा तु मरुदेशे ना क्लीब चापे स्थलेऽपि च' मेदिनी). कृप was the brother-in-law of Drona, being the brother of Drona's wife कृपी हार्दिक्य, son of हृदिक, was the same as कृतवर्मन्, a Yādava chief. These three men, Aśvatthāman, Krpa and Krtavarman, were responsible for the most disgraceful episode of the Mahābhārata viz. the murder of Draupadī's sons and others while they were asleep, related in the Sauptikaparva This stanza is quoted in K P as an instance of the defect called पुनरुक्तता or tautology Mammata remarks 'अत्र चतुर्थपाद्-वाक्यार्थं पुनरुक्त ' and his commentators explain this as 'अत्र 'अल सभ्रमेण' 'को भयस्यावकाश.' इति अभिन्नार्थौ' This appears to us to be an instance where all commentators of Mammata have gone wrong Really there is no repetition in 'अल सभ्रमेण' and 'को भयस्यावकाश' The latter statement supplies the reason for the former and as such is quite necessary The real tautology meant by Mammata lies in 'ताते रणधुरम्',for this is a mere paraphrase of 'सेना पितरि' What Aśvatthāman was greatly surprised at was the fact that the armies should be thrown in such utter confusion (कथ नु तातावि भवेत्), when his father was at their head And this latter idea is repeated twice in this stanza Hence the पुनरुक्तता

कुतो तात —This fearful announcement from behind the curtain just after the fourth line of the last stanza is dramatically very effective न दीर्णमनया जिह्वया represents impersonal construction and is more idiomatic and forcible than, though meaning the same as, न दीर्णा इय जिह्वा There is a subtle distinction between the two, however, which deserves to be noted In the first case the action of tearing (दीर्ण is *p p* from दॄ दीर्यति दृणाति to burst or break asunder) has the tongue as its agent for all practical purposes In the second the tongue is purely an object The agent must be supposed to be some one else The first expression then means that the news is so utterly impossible that the tongue of the men as they utter it, deserves of its own accord to get shattered in a thousand ways without the least stimulus from outside

8 Construe:—द्वादशार्काः दहनकिरणैर्विश्वं दग्धुं न उदिताः । सप्तधा भिन्नाः सप्त वाताः दिशि दिशि न वाताः । गगनतलं पुष्करावर्तकाद्यैः मेघैः न छन्नम् । (हे) पापाः शौर्यराशेः मे पितुः पापं कथं कथयत । (मन्दाक्रान्ता)

Aśvatthāman felt sure that the death of his father on the battlefield was an utter impossibility He was by a very long way the greatest warrior of his time and as such he could not be killed by anybody There was only one possibility of his death viz at the time of world-destruction, when of course everybody, no matter how great he was, must die And as the well-known portents of world-destruction, described in the first three lines, had not then appeared, Aśvatthāman could not understand how people could dare to report his father's death (पापं तस्य मृत्युरूपा दुर्वार्तामित्यर्थः) The figure in the stanza is विभावना which is defined as ' विना हेतुं कार्योत्पत्तिः ' Here the cause of Drona's death, according to Aśvatthāman, is the portents that herald pralaya But even in the absence of this cause, people are reporting his death. Hence the figure and the wonder of Aśvatthāman There is another way of looking at the stanza The slaughter of Drona on the battlefield was as great a calamity as pralaya itself It must consequently, as a matter of necessity, be heralded by portents of pralaya But as no portents had appeared, the report of his death was absurd In this case the figure will be निदर्शना There is really no relation between portents and Drona's death But by mentioning this impossible relation, the resemblance between Drona's death and pralaya is brought out Hence the figure From the Purānas we know that at the time of world-destruction twelve suns rise (उदित *p p.* from उद् + इ एति) and burn the world with their blazing rays (दहन्ति ते दहनाः ताद्दशाश्च ते किरणाश्च) Forty nine (सप्तधा सप्त भिन्नाः seven divided each into seven) winds blow (वात *p p* from वा वाति) in all directions and the Puskarāvartaka clouds overcast the sky

परित्रायता कुमार —There should be no hesitation to translate कुमार here by ' Prince. ' For we remember Drona was King of a country called अहिच्छत्र, which represented half the kingdom of Drupada that Drona caused to be forcibly taken away from him by means of his pupils Arjuna and others. Vide Ādiparva ch 148. जामदग्न्यस्य जमदग्निपुत्रस्य परशुरामस्य अस्त्राणि एव सर्वस्वं तस्य प्रतिग्रहे स्वीकारे च प्रणय प्रेम स अस्ति अस्य The adjective has reference to what happened between Paraśurāma and Drona, when the latter obtained the former's missiles. As we have seen, his missiles were the all-in-all (सर्वस्वम्) that Paraśurāma then possessed, all his wealth having been already given away

and Drona loved (प्रणयी) i e chose to accept these missiles वीर विपत्तिम्—this is of course said to console Aśvatthāman The death that Drona had met was certainly not वीरपुरुषोचित It was a cold-blooded murder But Aśvatthāman yet does not know the facts

9 Construe — भीमप्रिय (मत्तात) भीमात् गुरुगदां गुरुदक्षिणा प्राप्तवान् किम् । अन्तेवासिदयालुः (असौ) उज्झितनयेन जिष्णुना आसादित (किम्)। (स) गोविन्देन सुदर्शनस्य निशित धारापथं प्रापित (किम्)। एभ्यः अन्यत चतुर्थात् गुरो आपदम् अह न खलु शङ्के। (शार्दूलविक्रीडितम्)

Having now come to know for certain that his father met his death on the battlefield, Aśvatthāman puts forth in this stanza three conjectures regarding the exact person who must have killed him The order in which these three men are enumerated is instructive Bhīma occurred to Aśvatthāman first A man of herculean strength, Bhīma was regarded as a personification more or less of brute force, divorced from all scruples of conscience, in whom anything was possible In a mood of bitter irony, Aśvatthāman asked whether Bhīma killed his preceptor, who loved him so much, with his terrible mace, in reward for what he had learnt from him It should be noted that this condemnation of Bhīma was not merited Bhīma had the misfortune of being always misunderstood, though as a matter of fact he was the sincerest soul alive He said exactly what he thought and did whatever he wanted to do openly A typical soldier he was In his warfare he never took any unfair advantage over his enemy, as Arjuna for example did when fighting with Bhīsma and Karna Arjuna occurred to Aśvatthāman next He was no doubt capable of killing his father, but would never do so, because he had too great a regard for principles of morality (नय) to raise his weapon against his preceptor If he did so, he must have consciously thrown away all moral precepts. The third person capable of doing the deed was of course Lord Krsna Though he had vowed not to take up weapon in his hand in this war, he probably relinquished his vow in order to favour his friend Arjuna That is what Aśvatthāman thought. अन्तेवासिन् a pupil, one who lives near (his preceptor) जिष्णु is Arjuna आसादित overpowered निशित धारापथम् the sharp range of the edge निशित really goes with धारा. This must therefore be regarded as an instance of an unjustifiable एकदेशी अन्वय The reading नियतम्, besides looking like a deliberate emendation, is unsuitable नियतम् means certainly Now what can certainty belong to in this question? Aśvatthāman is merely asking a question He is not certain about any

person being the man intended नियतम् has therefore no scope in this question

10 Construe —एतेऽपि महास्त्रपाणेः कुपितस्य तस्य धूर्जटेरिव सख्ये तुलामुपयान्ति किम्। यदा तु शोकोपरुद्धहृदयेन (तेन) शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम्। (वसन्ततिलका)

एते refers to Bhīma, Arjuna and Krsna सख्ये in battle तुलामुपया to stand comparison with, to equal, to match अस्य=अस्मिन् अतिघोरम्=अतिघोरं कर्म (विशेषणमात्रप्रयोग विशेष्यप्रतिपत्तौ) an extremely atrocious deed The comparison in the first half of this stanza clearly establishes the superiority of Śiva, not merely over Arjuna and Bhīma but also over Krsna How can this be squared with the author's predilection for Visnu? In order to understand the force of the simile we must remember that the stanza is addressed to Aśvatthāman and is intended to exalt the greatness of Drona Aśvatthāman was a sincere devotee of Rudra In addressing him the charioteer therefore naturally refers to Dhūrjati as being superior to Krsna The stanza thus has nothing to do with the author's creed There is also another point to be noted in this connection Though to Bhatta Nārāyana Krsna was Visnu incarnate, Krsna's divine character was not recognised by all his contemporaries. Duryodhana and his friends and especially Śiśupāla had refused to recognise Krsna as any more than an adventurous Yādava chieftain So there is nothing wrong if god Śiva is spoken of as being superior to him It will be noticed from this stanza read in conjunction with the following speech of Aśvatthāman that अस्त्र and शस्त्र are synonyms Amara gives them as such 'आयुधं तु प्रहरणं शस्त्रमस्त्रम्' Etymologically अस्त्र means a weapon that is discharged (from अस् अस्यति to throw) such as an arrow or a Śakti, and शस्त्र any weapon which kills (from शस् शसति to kill) शस्त्र is thus a wider term and may include astras as well Though synonyms and used in the language as such, अस्त्र and शस्त्र are distinguished from another point of view. अस्त्र is a weapon, especially an arrow, that is consecrated by uttering certain charms over it, and that, when discharged, works wonderful result e g पर्जन्यास्त्र, मारुतास्त्र शस्त्र as distinguished from अस्त्र, represents purely a physical weapon, having no such charm

11 Construe.—सत्यवाचा पृथासूनुना 'अश्वत्थामा हतः' इति स्पष्टमुक्त्वा शेषं 'गज' इति स्वैरं व्याहृतं किल। दयिततनयः असौ (द्रोण.) तत् श्रुत्वा तस्य राज्ञः प्रत्ययात् आजौ शस्त्राणि नयनसलिलमपि च तुल्यं मुमोच। (मन्दाक्रान्ता)

The stanza refers to a well-known incident in the Mahābhārata occurring in Dronaparva chapters 191–193 When Drona began to fight in right earnest, the Pāndavas feared that he would soon make an end of them all Krsna told them that it was impossible to vanquish the old Brāhmana warrior while he was fighting, but that he could be killed if he laid down his arms which he would probably do if he were to know that his son Aśvatthāman was killed A trick was thereupon played upon him with Krsna's sanction and encouragement Bhīma killed an elephant, called Aśvatthāman, belonging to the Mālava king, Indravarman, and carried the news of the death of Asvattāman to Drona The old warrior was perturbed, but could not readily believe the news as he was aware of his son's great valour With a view to ascertain the truth, he approached the truthful Yudhisthira, who acting on the advice of Krsna said loudly (स्पष्टम्) that Asvatthāman was killed, but afterwards added inaudibly (स्वैरम् gently, inaudibly as opposed to स्पष्टम्) that it was the elephant At this Drona, being overcome with grief, laid down his arms and took his departure for heaven by means of yogic powers While sitting in a yogic posture for this purpose, he was beheaded by Dhrstadyumna Note 'तस्य तद्वचन श्रुत्वा कृष्णवाक्यप्रचोदित । भावित्वाच्च महाराज वक्तु समुपचक्रमे ॥ 53 तमतथ्यभये मग्नो जये सक्तो युधिष्ठिर । अश्वत्थामा हत इति शब्दमुच्चैश्चकार ह । अव्यक्तमब्रवीद्राजन् हत कुञ्जर इत्युत ॥ 53 'अ 191 It will be noticed that the present stanza is almost a paraphrase of the words of the Mahābhārata सत्यवाचा is ironical शेषे *lit* in the remaining part (of his sentence) i e by way of supplement to it किल I hear, as it is reported आजौ in the battle Some take शेषे to mean 'on the death of Drona' (शेषे वधे द्रोणस्येत्यर्थं जाते सति 'शेष सकर्षणे वधे' मेदिनी) and स्वैर स्वच्छन्दम् wantonly This means that when Drona was killed, Yudhisthira freely explained that the Aśvatthāman, whom he reported to Drona as having been killed, was an elephant Such explanation is exceedingly far-fetched, besides being unnecessary and opposed to the account of the incident as we have it in the Mahābhārata

अत्यन्तपरिदेवनमेव कार्पण्यम् the want of dignity i e the undignified conduct consisting in excessive lamentation The Sūta means it does not become a warrior of Asvatthāman's type to cry like a child

12 Construe —(हे) तात, मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरै-सह असव विमुक्तम । अह पुनरहो भवता विनापि जीवामि । तत् क्रूरे अपि मयि तव मुधा पक्षपात (आसीत्) । (वसन्ततिलका)

This stanza is very pathetic. Even at the false news of Aśvatthāman's death Drona gave up his life But Aśvatthāman, though

he knows for certain that Drona is dead, continues alive He is therefore cruel no doubt and Drona's special affection for him was not justified Such are the thoughts of Aśvatthāman सुते वत्सल fond of or affectionate towards your son वत्सल originally meant affectionate towards a child (वत्से काम अभिलाष यस्य, वत्स + लच्) Then the word became generalised in sense and meant fond or affectionate merely Thus we can use मातृवत्सल, पितृवत्सल, etc and there is no tautology in सुतवत्सल Note 'वत्सांसाभ्या कामबले' पा 5 2 98 (आभ्या लच् वा स्यात् यथासख्य कामवति बलवति चार्थे । वत्सल असल ।)

मोहमुपगत —This swoon of Aśvatthāman is dramatically useful. For while Aśvatthāman lies unconcious and the charioteer is engaged in efforts to bring him to consciousness, Krpa enters and has time to go through his initial speech विफल यथा तथा शस्त्राणि बिभ्रति ते who carry their arms in vain Krpa thus styles the kings because they could not prevent the first as well as the second केशग्रह (seizure by the hair) For the second केशग्रह read ' विकृष्य पार्षत (धृष्टद्युम्न) खड्ग क्रोधामर्षवशगत । दृश्यमान सर्वभूतै केशपक्षे परामृशत् ॥ 63 ॥ तस्य (द्रोणस्य) मूर्धानमालम्ब्य गतसत्त्वस्य देहिन । किंचिदब्रुवत कायाच्चिच्छिकर्तासिना शिर ॥ 64' द्रोणपर्व 193 हिमवत सार यस्य, ईदृश गुरु च चेत यस्य whose heart possesses the strength of the Himālaya and is large लोकस्थिति the (usual) state of affairs in the world viz. that all people have to die some time नि शेषिता —The *p p* used for the future shows certainty Krpa means to say that in connection with the second seizure of hair all subjects will surely be killed

15 किल it is reported गुरौ and द्विजवरे are significantly used They show Yudhisthira should not have forgotten his vow of truthfulness at least towards a Brāhmana, who was in addition his teacher कृप was the son of the sage शरद्वत् शारद्वत is his patronymic

16 This stanza is again very pathetic The way of Aśvatthāman's lamentation is so realistic निकषति अनेन इति निकषण that by which one scratches one's body so as to remove the itching sensation , hence the means of removing the itch To the brave Drona served as the means of removing their great itch for battle If they felt inclined to fight, they could go to Drona and get defeated and thus have their itch for battle removed

परिगत ज्ञात परिगन्तव्यम् ज्ञेय येन स॰ who understands or realises what deserves to be understood or realised on such occasions viz that calamities like death are irremediable and that shedding tears is of no avail

17 तस्य सदा अविरह करोमि I shall accomplish for him permanent immunity from separation Aśvatthāman wants to die after his father and be united with him in the other world so that they may never be separated

लोकयात्रा practice or cusotm in the world अनुवर्तनीया lit. are be followed, hence are to be served, because in serving a person we have to follow him Service to our father during his life time consists in dutiful obedience to his wishes and in trying to please him by our conduct The nature of the service to be done to him when he goes into the other world is explained in the following stanza

18 Construe:—निवापाञ्जलिदानेन केतनै श्राद्धकर्मभि तस्य उपकारे त्वं किं जीवन् शक्त, उत अन्यथा (अनुमरणेनेत्यर्थः) (शक्त) किम्। (अनुष्टुभ्)

Now that Drona has left this world it is the duty of Aśvatthāman to do him service there. The service consists in performing certain rites for him Krpa asks effectively whether he would be able to do this service by living after him or by following him in death न्युप्यते पितरमुद्दिश्य दीयते इति निवाप any oblation offered to the manes 'पितृदानं निवाप स्यात्' अमर निवाप एव अञ्जलि जलाञ्जलिरित्यर्थ तस्य दानेन by offering a handful of water as libation केतनम् means a religious rite (कृत्यम् or कार्यम्) It may consist in inviting Brāhmanas to a feast, or in constructing buildings such as Dharmaśālās etc to commemorate the dead 'केतन तु निमन्त्रणे। गृहे केतौ च कृत्ये च' मेदिनी श्राद्धाणि एव कर्माणि तै by Śrāddha-performances A Śrāddha is a religious rite which consists in giving away to worthy recipients food, or other things standing therefor, in honour of the dead The Śrāddha is of many kinds, the one most familiar baing the annual Śrāddha, which falls under नित्य. Note 'श्राद्ध नामादनीयस्य तत्स्थानीयस्य वा द्रव्यस्य प्रेतोद्देशेन श्रद्धया त्याग। तच्च द्विविधं पार्वणमेकोद्दिष्टमिति।. पुनश्च त्रिविध नित्य नैमित्तिक काम्य चेति।' मिताक्षरा. 'श्रद्धया दीयते यस्मात्तस्माच्छ्राद्ध निगद्यते'

कृत. विडम्बनया enough of the mockery of continuing to hold a weapon even now Aśvatthāman means to say that inspite of his bearing arms, his father was killed by the enemies on the battle-field in a defenceless condition His holding the weapon was therefore practically a mockery For he could not use it at a time when he should have used it most.

19 Construe —(भगवन् शस्त्र) नोचितमपि परिभवभयात् (त्वं) येन गृहीतमासी, यस्य प्रभावात् तव कश्चित् विषयः न (इति) खलु न अभूत्, तेन त्वं सुतशोकात् परित्यक्तमपि न तु भयात्। यत अहमपि त्वां विमोक्ष्ये (अत.) भवते स्वस्ति (अस्तु)। (शिखरिणी)

न उचितं नोचितम् unfit, unsuitable This is a सुप्सुप् compound Drona was a Brāhmana The weapon therefore was unsuitable for him. Yet he adopted it as his profession परिभवभयात् through fear of (receiving) insults (from other Ksatriyas as well) The reference is to the following When on the score of their former friendship Drona approached King Drupada, he refused to recognise him, but curtly sent him away This insult was too much for the Brāhmana, who thereupon sought and accepted the position of teacher of archery to the Kuru princes at Hāstinapura and ultimately humbled the pride of Drupada by having him brought before him as a captive through his pupils, Arjuna and others, and by depriving him of half his kingdom It will thus be seen that had it not been for the insult received from Drupada, Drona would probably not have taken to arms as his profession भय refers to the fear generated in Drona's mind by the insult already suffered that he might receive similar insults in future from other Ksatriyas also And in order to avoid this possibility he took to the profession of arms, according to Asvatthāman प्रभावात्—Drona was such a great warrior that there was really nobody in the world with whom he feared to fight There was thus none who could not be the province of his weapon Two negatives make the positive more emphatic द्वौ नञौ सविशेष प्रकृतार्थं गमयत The last line is somewhat confusing Our construction given above would be found to be the best 'Since I shall also cast you off, (therefore) may bliss befall you' What Aśvatthāman meant was this As long as Drona was alive, the weapon had an excellent abode in him After Drona it naturally looked up to Aśvatthāman to give it the support his father had given it so nobly all along But Aśvatthāman intended to cast it off He therefore wished that bliss might attend the helpless weapon Nāgojibhatta, takes यत = यत्र, तस् being added in the sense of the locative According to him the sense is यत i.e. यत्र भवते स्वस्ति (स्यात्, तत्र) त्वामहमपि विमोक्ष्ये I shall also cast you off to go where you may fare well In this stanza the reason why Drona laid down his arms is stated viz सुतशोक But the reason why Aśvatthāman is going to do so is not mentioned That reason evidently is पितृशोक Hence the stanza is quoted as an instance of a poetical defect called निर्हेतुत्व, which consists in making a certain statement without giving its reason, when the mention of such reason is necessary After this stanza some editions have the stage-direction 'उत्सृजति,' instead of 'परित्यक्तुमिच्छति' Out of these 'परित्यक्तुमिच्छति' appears to us to be the correct one. In order to understand this we must have the whole situation before us Aśvatthāman enters with his

sword drawn After stanza 12 he faints away At this time he evidently falls on the ground. His sword naturally slips off from his hand During his conversation with Krpa so far, he is lying on the ground. Krpa dissuades him from committing suicide Aśvatthāman, however, wants to go to the battlefield where he may be able to see his father, though dead He therefore rises up In doing so he sees his sword (उत्तिष्ठन् खड्गमालोक्य) and after thinking for a while (विचिन्त्य), comes to the conclusion that it is no use continuing to hold the weapon Then he addresses the weapon and announces his intention of casting it off Note in this connection that विमोक्ष्ये is future But he has not till the end of stanza 19 taken up his weapon as yet The stage-direction उत्सृजति is therefore physically impossible, as the weapon is not in his hand How can he then cast it off ? But one may ask What is the meaning of परित्यक्तुमिच्छति also under these circumstances ? The answer to this is that the stage-direction means that Asvatthāman goes through certain gesticulations, such as the folding of his hands before the sword, or their waving as a sign of farewell, which are indicative of his desire to renounce it Just at this time somebody from behind the curtain announces that an insult has been offered to the Preceptor and expresses his surprise at the indifference of all warriors towards it This announcement at once changes Aśvatthāman's mind If an insult has been offered to his father and if all warriors have apparently shown themselves to be indifferent towards it, it is surely his bounden duty to avenge it Instead, therefore, of renouncing his weapon he now grasps it slowly (शनैः शनैः खड्गं स्पृशन्) The propriety of शनैः शनैः is to indicate the hesitation that Aśvatthāman felt in having to change his solemnly declared intention of casting off the weapon The whole situation has been managed with great skill The announcement from behind the curtain comes in time to prevent Aśvatthāman from carrying into effect his intention of renouncing the weapon For, if he had cast off his weapon here, the future scene with Karna would have been impossible An independent reason against उत्सृजति is that it makes the following stage-direction viz शनैः स्पृशन् and the subsequent scene with Karna unreasonable For, if the weapon is once renonuced, Aśvatthāman cannot with propriety take it up so easily He is actually prevented by an aeril voice from doing so, as we shall see towards the close of this Act. It appears to us that some one, who did not understand that Aśvatthāman's sword had slipped away from his hand as he fainted and who consequently could not see the propriety of the stage-direction 'शनैः स्पृशन्,' unless

the weapon had been first thrown away, changed 'परित्यक्तुमिच्छति' to 'उत्सृजाति' नृशंस· a murderous man नृन् शसति (kills) अमो 'नृशंसो घातुक क्रूर पाप' अमर नृशस also means a murderous deed, as in the following stanza

20 पलितधवले (पलितेन धवले) is a tautologous expression पलितम् itself means whiteness due to old age such as that of hair etc 'पलित जरसो शौक्ल्य केशादिषु' अमर पलितधवल thus means white owing to whiteness of hair due to old age In such cases it is conventional to take पलित to mean old age alone, according to a maxim quoted before viz विशिष्टवाचकानां पदाना विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम् सर्वे सहध्वम् (किम्) illustrates the author's favourite काकु It suggests how improper it is for you all to bear this

21 आत्तधनुषाम् should be आत्तधन्वनाम् प्रायोपवेशसदृश व्रतमास्थितस्य who was observing a vow similar to prāyopavesa प्राय means abstaining from food in order to court death 'प्रायो मरणानशने (मरणार्थमनशने इत्यर्थ) मृत्यौ बाहुल्यतुल्ययो मेदिनी' Hence प्रायेण मरणार्थमनशनेन उपवेश sitting without food with a view to court death प्रायोपवेश is sometimes resorted to with a view to obtain one's desire either from a deity or from another person Drona was not courting death. His vow was merely to forbear the use of arms come what might Now such a vow on the field of battle, where fighting was intensely raging was tantamount to courting death Hence Aśvatthāman speaks of it as प्रायोपवेशसदृश पलितोपलक्षित य मौलि (मध्यमपदलोपीस०) तेन निरस्त काश काशपुष्प येन तस्मिन् (शिरसि) which surpassed the Kāśa flower (in whiteness) with its crown characterised by the grey of age Kāśa is a kind of grass which has white flowers पलितम् ordinarily is not an adjective The compound therefore must be solved as above It can, however, be made into an adjective as follows. पलितम् अस्ति अस्य स पलित । अर्शआदित्वादच् शिरसि शस्त्र व्यापारितम् (*p p* of व्यापारयति which is the causal of पृ प्रियते with वि and आ) is again an instance of काकु It indicates the news is absolutely incredible परामृष्टम् rudely touched क्षुद्रेण आत्मा परिभावित you allowed your soul to be insulted by the wretch or the mean fellow.

22 Construe :—शोकान्धमनसा रणशिरसि देहे परित्यक्ते (सति) श्वा काको वा द्रुपदतनयो वा शिरः परिमृशेत् । स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोश्च शिरसि अयं मम पाद· एव निहित, न कर (निहित)। (शिखरिणी)

देहे परित्यक्ते देहरक्षणविषयकचिन्ताया मुक्तायामित्यर्थ What Aśvatthāman means in the first half of the stanza is that it was absolutely no honour for Dhrstadyumna to cut the head of Drona in that defenceless condi-

have taken Surely, this was due to the accursed fate of Dhṛtarāṣṭra himself, sinful as he was That is what he means उन्मोचित removed, donned off कर्णे कृतापाश्रय reclining on Karna आद्यै निर्जिता पश्चात् सान्त्विता नान् The idea is Dhṛtarāṣṭra expected Duryodhana would have the conquered princes brought before him and would then graciously offer them some consolation in a spirit of chivalrous sympathy for the fallen enemies With the reading निर्जितशात्रवान् (निर्जिताः शात्रवा यै), नरपतीन् would refer to kings on the side Duryodhana himself, at whom he would be graciously looking in a spirit of approbation. The reading in the text is preferable because to be surrounded by conquered hostile monarchs and then to treat them with a patronising tone surely constitutes greater glory than to be merely in the midst of warriors on one's own side अव्याहार silence वत्स यदि त्वमपि— This pathetic appeal of Gāndhārī has the desired effect. Duryodhana begins to speak and what he speaks is also pathetic.

2 पापोऽहम्—Duryodhana takes his cue from Dhṛtarāṣṭra, who has above used the same self-condemnatory epithet. अप्रतिकृत य अनुजाना नाश न पश्यति असौ who has seen the slaughter of his younger brothers without avenging it The compound is an instance of a defect called अविमृष्टाविधेयांशत्व What Duryodhana really means is अनुजाना नाश मया दृष्ट स च मया न प्रतिकृत That he has not been able to avenge his brothers' murder heightens his accursedness वः— In a spirit of self-condemnation Duryodhana considers himself to be unworthy of the spotless Bharata family, and consequently, uses वः instead of नः. चिरं जीव—Duryodhana understands the suggestion of Gāndhārī She means Duryodhana should not care for victory now, but should somehow try to save his life by making peace with the Pāndavas.

3 Duryodhana rightly points out that the words of Gāndhārī are quite unbecoming an excellent Kṣatriya woman She should rather encourage him to seek revenge than to suggest that he should save his life किमपि is used adverbially in the sense of 'unaccountably' Duryodhana could not understand how Gāndhārī should utter such unbecoming and undignified words निर्गतं वत्सं वात्सल्यमित्यर्थ , भावप्रधानो निर्देश , यस्या who has no parental affection. Duryodhana means to say that if Gāndhārī had had mother's affection, she would have urged him to avenge the death of her 99 sons As she did not do that, she apparently had no parental affection सुतशत—This expression, along with भ्रातृशत, is loosely used to designate the 99 brothers of Duryodhana The Kauravas, including Duryodhana, were 100 in

number When, therefore, a reference to the death of the hundred Kauravas occurs, it must be understood to mean 99 only This is careless writing no doubt but the poet seems to have adopted the expression for the sake of convenience

(**Page 126**) इनम् introduces modification in the previous thought. The death of so many sons has plunged Gāndhārī in grief The result is she has lost her usual proud Kṣatriya spirit and wants to save her only remaining son somehow. वितथ false अपुष्कलम् not sufficient, not wide enough to cover all cases, not of universal application इदम् is used generally with reference to the lokavāda referred to by Sañjaya Duryodhana means to say that the popular saying regarding the pot and the rope has only a limited application It is certainly not applicale to cases where the relation of उपक्रियमाण (the thing served) and उपकरण (the instrument which renders service) exists between the thing lost and the thing remaining If one pot was lost, another could be secured and the rope made useful It was, therefore, wisdom not to throw it in the well But in the present case his brothers, for whose comforts his life was pledged and who consequently were उपक्रियमाण, were dead. Where then was the necessity of preserving the उपकरण viz his own self? Duryodhana lived for his brothers When they were gone, there was no need of his continuing to live But the rope is not meant to serve a particular pot only It can, therefore, be put to use again by securing another pot. Such, however, is not the case with Duryodhana So the maxim is not pertinent It should be noted that the sentiment which Duryodhana here expresses is exceedingly noble To consider oneself dedicated to the service of one s younger brothers and to look upon one's life as purposeless when they are dead, well, this sentiment very few elder brothers are capable of entertaining and acting up to We certainly do not expect the voluptuary of the second Act to be such a great moralist

4 शोकेऽपि विराजमानौ looks contradictory. They will shine, because their son Duryodhana will have fully avenged the slaughter of their other 99 sons

वचनं कृ is a Sanskrit idom for 'to obey, to act up to' When we remember this, there can be no ambiguity regarding the explanation of this line It then naturally follows that अपश्चिमम् (न पश्चिम यस्य which has no following, which is the last) is to be understood attributively. Gāndhārī thus means that Duryodhana should obey this last desire of

his father If Duryodhana did this, Dhratarāstra would leave him to himself and would no longer meddle in his affairs If अपश्चिमम् is understood predicatively, the sentence is capable of yielding two interpretations (i) Make the words of your father final i e do not argue with him, but obey him promptly If Duryodhana argued, Dhrtarāstra would answer and hence his words would not be final (ii) न पश्चिमम् अपश्चिमम् (नञ्तत्पुरुष) not the last The idea is · If Duryodhana did not respect his father's desire he would surely die of broken heart These words would then be the last he uttered The last is the most far-fetched of these three interpretations Note here that Dhrtarāstra has not yet spoken to Duryodhana about this matter of making peace Gāndhārī's words 'पितुर्वचनम्', therefore, appear improper and have given cause for anxiety to some The truth was that all the three had gone to the battle-field for the pre-arranged purpose of seeing Duryodhana and inducing him to make peace Gāndhārī's proposal, backed up by Sañjaya's support, was as good as Dhrtarāstra's Besides in order to add weight to her words, Gāndhārī specially referred to her own words as being Dhrtarāstra's, thus intimating to Duryodhana that in what she and Sañjaya were speaking, they had his father's full support Now when Gāndhārī made this specific demand of Duryodhana in his name, Dhrtarāstra realised that he had not said a word on that topic and hastened to give his support in the following speech

5 This is rather a pitiful appeal that Dhrtarāstra makes. It is quite unbecoming an old Ksatriya monarch, one of whose legs is already in the grave दायाद (दायम् अत्ति आदत्ते वा अत्ति) means originally one who shares the ancestral property, a co-sharer, a coparcener; hence an enemy The word is interesting from the sociological point of view In most cases of the division of ancestral property bitterness of feelings arises over the division with the result that enmity springs up between the various claimants This is how a word which signified a near relative in the first instance came to mean an enemy. शमयत slaughtering, butchering

(Page 127) अद्यापि अस्ति—This may mean (i) I am now sufficiently advanced in age and experience and have really no need of advice from people like you, O Sañjaya I know my own interest and am quite capable of taking care of myself (ii) If there was any time when advice could have been offered me with advantage, it was before hostilities were declared and war commenced Now we have gone so far ahead in the war that it is impossible to retrace our steps So you better not

give any advice at all Sañjaya, however, takes this petulent remark of Duryodhana coolly without in any way being affected thereby and proceeds with his argument विजिगीषु an ambitious monarch who is desirous of making conquests Such a one is a proper object of advice (उपदेष्टव्यम् = उपदेश्य) to the wise as long as he lives For, in his opinion there is nothing to lose, but possibly something to gain, in listening to the advice offered A विजिगीषु is thus defined 'सम्पन्नस्तु प्रकृतिभिर्महोत्साहः कृतश्रम । जेतुमेषणशीलश्च विजिगीषुरिति स्मृत ॥' कामन्दक नीतिसार 8 6 भवत एव प्रज्ञावत — This is sarcastic (Page 128) ईप्सितस्य युधिष्ठिरापेक्षितस्य पणस्य बन्धेन दानेनेत्यर्थ by offering him the desired terms तात etc —This speech of Duryodhana is at once dignified, spirited and well-reasoned, without being in any way offensive The arguments of Duryodhana carry conviction. But Dhrtarāstra, blinded by affection for his son as he is sees not the force of Duryodhana's statements उदात्तपुरुष a man of lofty or noble spirit. असुखमवसाने यस्य ending in misery नयवेदिन् versed in politics The adjective is used with significant irony It shows that Sañjaya should have known, versed in politics as he professed to be, that Yudhiṣṭhira was not likely to listen to his overtures of peace, because while Duryodhana was weakened by the loss of Duśśāsana, Yudhisthira was as powerful as ever with all his brothers unharmed And it is well known princes do not like to make peace with their enemies who are losing (हीयमानान्)

6 In this stanza the readings adopted in the text are the best The first line gives, in the form of a question of appeal, a proposition of general application and the second line points out how matters stand in the present case J's reading given in the foot-note conveys the same idea, but in a round-about way रिपौ हीयमाना —शत्रो अपेक्षया अपकृष्यमाणा who have lost more than their enemy, who have been comparatively weakened, who are losing ground before the enemy. सन्दधते (try to) make peace. अहीना who have not lost Supply परान् सन्दधते after कथम् The idea is the Pāndavas have not lost, hence they would not like to make peace If instead of अहीना , हीना were taken to be the word by dropping the अवग्रह, the sense would be 'सानुजाः पाण्डवा हीना कथम् how can the Pāndavas, with their brothers living, be said to be the losing party ?' It will be noticed this reading is clumsy and the sense is not directly had

(Page 129) It must be pointed out here that Duryodhana does not put forward this argument of the fundamental impossibility of arranging peace under the present circumstances, with a view to point out a real difficulty in the way, but merely to worst Sañjaya on his own ground

and thus effectively to silence his mouth But Dhrtarāstra misunderstands him If Duryodhana feared that Yudhisthira would be unwilling to come to terms, says Dhrtarāstra, he would see to it that he listened to him For, he was sure Yudhisthira would not go against his desire Note that this was a great compliment to Yudhisthira It shows what high opinion even a crooked-natured man like Dhrtarāstra had of his piety and of his reverence for the desires of elders अन्यच्च lit and another, moreover Dhrtarāstra is adducing another reason why he thinks Yudhisthira would be glad to make peace दैवापकृष्टम् dragged down by Fate, dominated by Fate, in the clutches of Fate, depending on Fate Yudhisthira thinks that everything that happens in human affairs is in the clutches of Fate Human efforts can here have but little scope Such being his belief he is not sure when Fate would turn averse to him inspite of the valour of his brothers and the superior strength of his side at present This is so especially because he is at present engaged in war and war always abounds in treacherous practices (संग्रामो बहुच्छल) He consequently fears that any time treachery may be practised upon him and the life of one or more of his brothers be lost In that case he himself will commit suicide Such being his idea he will gladly welcome terms of peace whenever you will offer them This represents the trend of Dhrtarāstra's ideas expressed in this small sentence, which is so full of meaning We have here a variety of readings. सर्वमेवापकृतं नानुमन्यते (i) will not consent to any evil being practised on us संग्राम is बहुच्छल no doubt But he will sanction no च्छल on his side Thus he always stands exposed to danger (ii) will not much mind even all the injuries you have done him Forgetting these, he will be ready to make peace, because war abounds in treachery सर्वदैव अपकृष्टमात्मानं मन्यते signifies the same idea as the reading adopted in the text He always considers himself to be dragged down He does not know when danger may overtake him सर्वदैवापकृष्टमात्मान मन्यते भवद्भ्य considers himself to be always inferior to you, because of his vow He does not know when you will practise treachery on him and bring him in danger Thus he always stands in terror of you उपपत्तियुक्तम् full of reason, reasonable

7 This stanza is exceedingly pathetic It is quite proper it sets all people weeping दु शासनशोणितम् अशन यस्य who feasted upon Duśśāsana's blood The last line contains the author's favourite काकुतपस्विनी poor, pitiable (अनुकम्पार्हा).

8 कलितभुवना who had subjugated the worlds कल् and वल् in Sanskrit are regarded as roots to which any sense suitable to the context

may be given 'कलिवली कामधेनू इति शाङ्गिका' The third line shows that there is nothing to be much sorry for in the death of Dhrtarāstra's 100 i e 99 sons For they have met the death that all Ksatriyas covet सगरेणोढा धुरम् the yoke that was borne by Sagara; his course of conduct What particular action on the part of Sagara Duryodhana asks his parents to imitate is not clear It would appear he merely adduces the instance of Sagara as of one who had suffered equally or even more Yet he did not lose heart, but proceeded calmly with his ordinary business of life So Dhrtarāstra and Gāndhārī also should not give up courage and stoop low, but should go on performing their duty The story of Sagara occurs in the रामायण बालकाण्ड 38 ff Sagara had 60000 sons While in search of their father's sacrificial horse, they went to Pātala and were burnt to ashes by the sage Kapila विपर्यये तु but the contrary of this happening, i e if you gave up courage उल्लङ्घित स्यात्—Because it is unbecoming a Kṣatriya to lose heart in this way अतिभैरव exceedingly frightful रह परप्रतीघातोपाय a means of striking the enemy covertly This base proposal coming from the old monarch makes him utterly contemptible

9 Duryodhana's reply is spirited and reveals his well-known proud nature He refuses to try to kill his enemies secretly, when they have killed his relatives before his eyes in open fight The second half of the stanza is full of grim pathos and reaches the high-water mark of self-condemnation Duryodhana argues I have killed your sons, who were hundred in number! How many are the enemies? They are only five I can easily kill them! How grim and ghastly does this logic of Duryodhana appear! भवतीसुत is grammatically inaccurate In forming the compound भवती must be restored to its masculine form भवत्. साह्यम् (from सह) means togetherness, companionship, assistance ऐतु from इ with आ To Gāndhārī's question, 'कस्ते साहाय्य करिष्यति,' Duryodhana answers he does not want anybody's help except that of fate By this he means to say that the victory of the Pāndavas so far has been due to fate or chance more than to their superior strength If only fate were now to help him, he would kill the Pāndavas in no time The reading साम्यमेतु means Let fate become even-handed Up to this time fate has been partial towards the Pāndavas Let it just be impartial and Duryodhana will easily kill his enemies What Duryodhana wants from fate is no special favour, but to hold the scales even between him and the Pāndavas This sentiment is more in keeping with Duryodhana's proud character, which refuses help even from fate. But as the line is an answer to

Gāndhārī's definite query about help, साह्यम् must be preferred to साम्यम्, inspite of the proud and noble sentiment conveyed by the latter कदनम् slaughter

10 This stanza appears to have been uttered by some one from the Kaurava army itself, who apparently does not like the idea of Duryodhana keeping himself aloof from the field of battle The stanza is one of the most pathetic in the whole field of Sanskrit literature प्राजनम् a whip Śalya was much too overpowered with grief to pay attention to the guidance of horses The animals were familiar with the road and hence were slowly drawing the chariot If somebody asked Śalya where Karna was, the only answer he gave was copious tears Salya in this condition presented a truly pathetic appearance and his sight was no doubt like a dart pierced in the heart of the partisans of the Kauravas पार्थाङ्किते—In ancient times warriors had their arrows marked with their names शल्ययन् (from शल्ययति a denominative from शल्य in the sense of शल्ययुक्त करोति) piercing causing acute pain

11 शल्येन यथा = शल्येनेव like a dart Just as a dart entering the body makes one faint, in the same way Śalya entering the Kuru camp, mounted on the vacant chariot of Karna, made all the people swoon. The idea is When people saw Śalya's chariot entering without Karna, they knew that Karna was killed and fainted away for grief शून्यमनोरथम्—The Kurus had now pinned all their faith on Karna His chariot without him was like a vain desire

13 The idea in the second half is As long as Karna lived, there was some hope that Duryodhana might continue alive But now that all his friends and relatives had been killed, it was impossible to expect he would live Note the uppermost idea in the old dotard's mind is somehow to try to save his son's life

15 This stanza amply reveals Duryodhana's fast friendship for Karna.

16 असाधु an evil deed अतिदु श्रवम् exceedingly painful to hear J's reading means 'My family is sure to die on the death of Karna, who never did an evil thing, extremely painful to hear' The adjectival clause here is अपुष्टार्थ It does not supply the reason, as expected. why Duryodhana considers his family as sure of destruction on Karna's fall Altogether this reading is unsuitable

17 प्राणान् त्यजन् is idiomatic for प्राणत्यागात् The construction of the second line looks confusing तत्कृते (बाष्प) त्यजत दीनस्य मे बाष्प किं वार्यते

why are the tears of me, who am weeping helplessly for him, warded off i e, why am I not allowed to weep helplessly? अस्मत्कुलान्तकरणम् leading to the destruction of our family Because Duryodhana suggests the existence of his family depended on Karna

18 भूमौ निमग्नचक्र when the wheel (of his chariot) was sunk in the earth The reference is as follows While learning the art of archery under Paraśurāma with a view to obtain from him the knowledge of the Brahmāstra, Karna unwittingly killed the cow of a Brāhmana Reporting the deed to the Brāhmana he begged to be forgiven, because he had done it through mistake The Brāhmana was incorrigible however, said he really deserved death for that offence and cursed him to the effect that while fighting with his adversary, the earth would swallow the wheel of his chariot and that his enemy, taking advantage of his position, would cut his head off See महाभारत शान्तिपर्व 2 20–25 When the wheel was plunged in the earth, the movement of his chariot became impossible and he offered an easy target for Arjuna The charioteer particularly makes reference to this incident in order to show that Karna was caught at a disadvantage and unjustly killed

19 The idea is At the recollection of Karna, Duryodhana's mind is agitated with sorrow But on learning how he was killed in an unfair manner, his ire is roused and is getting the better of sorrow

20 मे is construed both with समानाया विपत्तौ and संशयित रण वरम्, by what is known as काकाक्षिन्याय or देहलीदीपन्याय Duryodhana means Whether I fight or do not fight and make peace, I am sure to die. Calamity in the form of death is common to both these alternatives In one case I shall be killed by the enemy, in the other I am sure to die of grief for Karna Though both the courses are attended with identical evil, I prefer to fight. For, in fighting I am not quite so sure to be killed. Perhaps I may be successful So in this alternative viz that of war there is uncertainty (संशय संजात अस्य स संशयित॰) with regard to the result That's why I prefer it

21 Dhrtarāstra admits that there *is* uncertainty (संशय) in such adventures as that of launching upon a fight But when he thinks of the dreadful Bhīma, the uncertainty becomes a hard certainty He sees no chance of success for Duryodhana against Bhīma and his heart trembles. मानशौण्ड well-known for your pride or self-respect 'शौण्डो मत्ते च विख्याते' विश्व Note how a word which originally meant 'intoxicated

(शुण्डायां पानमदे भव) ' came to mean ' famous, well-known A man who drinks is generally talked of in society and gains notoriety. ' Notorious was therefore the second stage in the change of meaning of शौण्ड Then the sinister idea about the ' well-known-ness ' was dropped and the word became synonymous for ' famous, well-known ' अनिकृतौ निपुणम् not skilful in treachery, straight-forward छलबहुलम् abounding in treacherous practices That Dhṛtarāṣṭra should speak of his son's action as free from evil practices and that of the Pāndavas as abounding therein looks like the height of impudence But strange to say the words seem to have a dramatic significance For, was not Duryodhana killed by the employment of a छल ? Dhṛtarāṣṭra's utterance here is thus prophetic. संगर battle, war-fare The author's carelessness is responsible for the use of the word in the neuter gender. To take संगरम् as acc sing , the object of उत्प्रेक्ष्य is to misinterpret the author For, the second half is quite independent of the first It depicts by two short sentences the great contrast between Duryodhana's action and that of the Pāndavas The stanza is a good example of balanced construction based upon contrast The first half also contains contrast, though not quite so marked

22 तव शिष्य —This is by no means a compliment to Karna in the reader's eyes But it must have appealed to the old man

23 Note the author uses three different words to express the same idea, गते हते and विनिपातिते This sounds a little like Bāna. शल्यो जेष्यति (इति) बलवती आशा वर्तते—The line is an instance of irony or what is called विपरीतलक्षणा It really means that there is absolutely no hope that Śalya will conquer the Pāndavas Another way of construing the second line is to take आशा बलवती राजन् as a parenthesis and as embodying a general proposition. Man's tendency is to go on hoping against hope till the bitter end Hope eternal springs in human heart, as a poet says This tendency, Sañjaya is referring to, when the proposal of installing Śalya in the command of the armies is brought forward.

24 With grim pathos Duryodhana says he already has installed his own self in the command of the armies. The water used for this strange installation is supplied by his tears which are falling in ceaseless flow (अनिवारित सपात येषाम्) The idea is Duryodhana does not now much care for a Commander The only thing he now wants to do is to fight with Arjuna and to kill him or be killed. कर्णं•—His soul would secure him embrace with Karna when he would be killed by Arjuna

(**Page 140**) अस्माकं शोकम् अपनुदति असौ who puts an end to our grief. जन· refers to both Bhīma and Arjuna There is a double meaning in this expression If Duryodhana killed Bhīma and Arjuna, his grief for his brothers and Karna would vanish, as he would then have avenged their slaughter If on the contrary he himself was killed, then too all his sorrow would be put an end to along with his life अयथातथम् in a disorderly manner

26 The stanza is uttered in a spirit of jeering irony, so characteristic of Bhīma All the epithets used are intended to sting Duryodhana to the quick They either remind him of his past mis-deeds. or prominently bring before him his present losses

(**Page 141**) उपक्षेप something which is thrown near; declaration वाचा व्यवस्यन्ति are operating with the tongue तातेन अम्बया च सह—This has been significantly used Duryodhana asked his charioteer simply to announce his own presence The Sūta, however, refers to the presence of Dhrtarāstra and Gāndhārī purposely If Bhīma and Arjuna had any evil intention, the charioteer felt sure, they would not try to put it into practice in the presence of the elders स्वयं विश्राव्य नामकर्मणी—The Smrtis (मनु 2 122, याज्ञवल्क्य 1 26) lay down that in saluting the elders one should announce one's name. Bhīma emends this rule of the Smrtikāras in order to suit his own purpose of harassing the cunning old monarch

27 It is not clear why Arjuna should precede Bhīma As an elder brother the right of precedence belongs to Bhīma Perhaps, as he has recently killed Karna, Arjuna is in haste to wax eloquent over his great feat and outstrips Bhīma To a certain extent this was natural यस्य = येन who defied the world in his pride

28 चूर्णित pounded, pulverised क्षीब intoxicated It is *p p* from क्षिब् क्षीबति–क्षीब्यति to be intoxicated अञ्चति bows, pays respects Note the difference between the announcement made by the two brothers. The one is poetical and cunningly tries to heighten the importance of the feat by representing the greatness of Karna The other is plain, straight-forward and matter-of-fact While the one reveals a conscious effort to produce an effect, the other has no trace of it in it. The one belongs to a clever politician, the other comes from a simple rough soldier

(**Page 142**) सपत्न an enemy It is irregularly formed from सपत्नी. सपत्नीव सपत्न. Co-wives are generally at daggers drawn Hence, the word, which signifies a co-wife comes to mean an enemy. वाचस्पत्य explains

the word as सह एकार्थे यतति यतते who strives after an identical object, an enemy

29 वै नृपे—The monarchs could be said to have dragged Draupadī in the assembly only metaphorically They silently sat there and offered no protest Bhīma considers this implied consent to the atrocious deed to be as heinous as actually doing the deed itself. क्रोधवह्नौ—This of course refers to Bhīma's anger कृशाश्च ते शलभाश्च insignificant moths The reading कृत in necessarily clumsy येन = यस्मात since अतिगुरूणि कर्माणि an exceedingly great deed This is said ironically. The deed referred to is the same viz insult to Draupadī It is difficult to understand the propriety of पौत्रै No पौत्र of धृतराष्ट्र had made himself prominent in offering indignities to the Pāndavas Bhīma apparently wants to hold Dhrtarāstra responsible for all his kith and kin The idea of Bhīma is Since you, O father, allowed in your presence all those mis-deels, it is proper you should be made acquainted with their logical consquences also

30 Bhīma's words are too much for Duryodhana He now grows defiant अस्मिन् वैरानुबन्धे in this formation of hostility Duryodhana means to say that all those kings, whom Bhīma refers to as having perpetrated the crime of dragging Draupadī, had nothing to do with that incident, which was the cause of hostility He alone was responsible for the deed and had every right to perform it, because Draupadī was his slave, won in gambling Bhīma, therefore, had little reason to be proud of the slaughter of those more of less innocent monarchs His pride in fact was most improper before he conquered him viz Duryodhana In the last line we must understand a काकु. Note that the use of the gerund अजित्वा is grammatically incorrect. For, the subject of अजित्वा is भीम and that of the second verb is दर्पः (we have to supply वर्तते after दर्प) In order to make the use justifiable we must supply स्थितस्य after अजित्वा

31 Construe कर्मणा (अप्रियाणि कर्तुं) शक्त न (सन्) एष वाचा अप्रियाणि करोति This cool remark of the politician Arjuna is more insulting and humiliating than the out-spoken defiant utterance of Bhīma

32 विशस् to butcher, to slaughter कटुप्रलापिन् you who talk such bitter things ! Duryodhana's words in stanza 30 stung Bhīmasena, for their defiant insolence apart, they had truth in them गुरु refers to Dhrtarāstra. Bhīma feared that with his well-known doting fondness for Duryodhana, Dhrtarāstra might prevent him from killing his son on the spot Otherwise he would have done it That Dhrtarāstra

had not said anything which could be construed into his desire to intervene is no objection against this interpretation For Bhīma knew well the nature of the old monarch and he also realised that even his very presence acted as a deterrent, for after all he was a guru The reading गुरू न कुरुत clearly appears to be an emendation, made in order to include Gāndhārī But this is unnecessary The explanation of गुरु as Arjuna, even in the sense of a respectable man, is absurd Apart from the initial impossibility of making the word guru to mean Arjuna, we know Bhīma was not a man who would have cared a button for Arjuna s intervention, if he had really meant to kill Duryodhana then and there मद्गदाग्रेण निर्भिद्यमानानि अत एव रणितानि अस्थीनि यस्य Bhīma means as he would break the bones of Duryodhana s body with his mace, they would produce a crashing noise The reading मत्कराग्र (my palms) is not so good Bones could not ordinarily be shattered by strokes of palms and they would not produce a crash if dealt with in this manner. It may, however, be argued that मत्कराग्र has special propriety here, because Bhīma does not expect to fight a mace-fight there, but will crush Duryodhana by merely battering him with his fists

33 शोक नयनसलिलै परित्याजितोऽसि you were made to give vent to your sorrow by means of tears त्यज्, मुच् and ग्रह् and some other roots are considered to be द्विकर्मक in the causal Thus दुर्योधन शोक त्यजति primitive, दुर्योधन (not दुर्योधनेन) शोक त्याजयति causal, दुर्योधन शोक त्याज्यते passive of causal See R 15 88 and 17 3. Bhīma means The reason why you were spared so long even when I was angry was to inflict on you the humiliation of having had to shed tears in grief like a woman and of having been made the witness of your brother's slaughter Otherwise I could have killed you long ago

34 मम गदया भिन्नानि यानि वक्षस अस्थीनि तेषा वेणिका मालिका सा एव भीम भूषण यस्य having a frightful decoration in the form of a series of chest-bones fractured by my mace

°(**Page 145**) यद्येव नाश्र etc This sentence is ironical Bhīma laughs sarcastically before he utters it It means I know what importance to attach to your words No reliance can be placed in them. Another way of construing the words is. Yes, you are not to be disbelieved. My relatives will certainly see me in that condition. Then interpret मद्गदा etc. as मम दुर्योधनस्य, गदया त्वद्गदया भीमगदया इत्यर्थ, भिन्नानि चूर्णितानि यानि वक्षोऽस्थीनि तेषा वेणिका मालिका समूह इत्यर्थ सा एव भीम भूषणं यस्य मद् in the compound is to be construed with वक्षोऽस्थीनि and

गदा is to be understood in the sense of Bhīma's mace The idea is Bhīma says his relatives will see him decorated with Duryodhana's bones broken by his mace There are serious objections against this interpretation. (i) सुप्तम् cannot be construed favourably to Bhīma The sense of 'lying asleep' or 'lying at ease' will not do Why should Bhīma lie on the battle-field after killing his adversary ? (ii) It is absurd to speak of Bhīma as being decorated with Duryodhana's *bones* Bhīma will surely smear his body with Duryodhana's *blood* But are we to suppose that he will have a garland of Duryodhana's bones also? It is, however, perfectly right to speak of a man decorated with *his own* bones For they lie crushed in his own body in death. (iii) The following words of Bhīma are opposed to such interpretation तथापि (but) introduces something which is different from the previous statement This second interpretation of 'यद्येव etc ' must therefore be rejected तथापि—Duryodhana has talked of killing Bhīma '*ere long* (न चिरात्) ' Bhīma says, 'You may or may not succeed in this But I tell you what is going to happen *just in the near future* (प्रत्यासन्नमेव) ' Bhīma is contrasting his 'प्रत्यासन्नमेव ' with Duryodhana's 'न चिरात् ' If this 'प्रत्यासन्नमेव ' turns out to be true, the question of Duryodhana's 'न चिरात् ' does not simply rise at all

35 नृणां पश्यताम् is a genitive absolute त्वमुख्य यस्य तादृशा यद् भ्रातृणां चक्र समूह· तस्य उद्दलनेन (mangling) यद् गलद् असृक् (blood) तदेव चन्दनं तेन. Note that reference to the blood of the other brothers is only metaphorical Bhīma was going to smear his body the next day with the blood of Duryodhana alone.

आक्रान्त captured, made his own Why Paraśurāma has been specially selected is not clear. We think the author chooses him more for rhyming with अभिराम than for any other significance. As the expression stands we may say that the fame which Paraśurāma achieved by killing his enemies in revenge for the murder of his father is specially alluded to तापित subjugated, brought under sway.

36 आप्ता relatives. वह्निसात्–सात् is added in the sense of 'making over to,' according to 'तदधीनवचने पा 5. 4 54 (साति स्यात् कृभ्वस्तिभि संपदा च योगे । राजसात् करोति । राजसात् संपद्यते । राजाधीनामित्यर्थ । सि कौ) अश्रुभि उन्मिश्रम् mixed with tears मार्गन्ताम्—मार्ग् (मार्गति to search for), belonging to the first conjugation, is generally Parasmaipadin But its use in the Ātmanepada is not quite unusual. Note 'आत्मोत्कर्षं न मार्गेत परेषां परिनिन्दया । स्वगुणैरेव मार्गेत विप्रकर्षं पृथग्जनात् ॥ ' In fact according to चन्द्रव्याकरण all roots

can take either Pada. 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभयं पदम्' गहने in the thick mass or crowd The last line contains a fine conceit and is an excellent example of सहोक्ति This stanza is important, because it gives us an idea of the methods of ancient warfare The battle, it would apear, stopped at night and then people found out their dead relatives and burnt them and offered them obsequial water

37 युष्मान् विजेतुं शील यस्य capable of conquering you प्रौढम् prominent magnificent अनवजितश्च न्यस्तहेतिश्च तस्य who laid down his weapon, (though) unconquered हेति *m f* a weapon, a missile शिक्षावान् who has had good training प्रत्युपगमनेन by rising to receive विरागम् disaffection.

38 अभ्यमित्रम् (अमित्राणाम् अभि) आपतति is proceeding against the enemies It was improper on the part of Aśvatthāman to utter this stanza He did not know the rule '*De mortuis nil nisi bonum*' The snub he receives from Duryodhana in the next stanza is consequently well-merited साभ्यसूयम् with indignation.

39 That Duryodhana should so bluntly refuse the somewhat patronising offer of services from Aśvatthāman even under the present circumstances testifies at once to his proud nature and his fast friendship for Karna किञ्च shows अरुचि or disapproval.

कथमद्यापि Aśvatthāman is surprised to find Duryodhana so fast in his friendship for Karna He quits him, therefore, in dissatisfaction

40 परिवदति reviles. This is another stanza proving once more Duryodhana's devoted constancy of friendship for Karna.

41 स्तन्यम् (स्तने भवम्) mother's milk. क्षौमम् linen garment विवर्तनम् rolling शोक refers to grief for his friend Karna, which was augmented (स्फीत) by the death of his younger brothers There should be no ambiguity about it owing to the proximity of अतिप्रणयात्, which also refers to Karna विकृत वचन यस्य whose words were offensive. Both in this and the following stanza Dhrtarāstra is appealing to the heart of Aśvatthāman and urging him on to do his best. He apparently hopes still that Aśvatthāman would be able to kill the Pāndavas. Āśā is balavatī no doubt in human breast! Note that the reference to Aśvtthāman's childhood contained in this stanza is not supported by the Mahābhārata The poet invents it for the sake of dramatic effect. For, we know that when Drona went to Hāstinapura, Aśvatthāman had passed the stage of extreme childhood alluded to in the stanza.

42 यत्=यथा how. वितथेन by means or a falsehood viz. the false news of your death. तादृश is genitive sing 'of such a personage as

Drona' साम्रामिकं रथम्—It is now evening and there is no propriety in ordering the military chariot to be brought. For, as we have seen the battle did not continue in the night That is why Dhrtarāstra asks Duryodhana to accompany him to Śalya's camp This intention of going to Śalya's camp is suggestive of the fact that Śalya would be the next Commander-in-Chief We may find some propriety in Duryodhana's ordering his military chariot to be brought Perhaps he wanted to go to the field of battle and have a last look at his friend Karna who was lying dead there

ACT VI

1 The three metaphors used in the first two lines of this stanza are exceedingly appropriate and serve to indicate well the nature of warriors concerned Bhīsma with his unfathomable bravery is aptly identified with the great ocean Drona with his burning heroism stands for fire Karna with his malicious and vindictive disposition is properly a serpent Symmetry would require a metaphor for Śalya also and a critic would not be wrong if he found प्रक्रमभङ्ग in the stanza कथमपि appears to have been specially used in the middle of the line so as to be capable of being construed with both the preceding and the following clauses It suggests the great difficulty the Pāndavas found in vanquishing these two warriors. निर्वृत means either happy or ended 'स्वास्थ्ये नाशे च निर्वृति' वैजयन्ती The latter sense is here intended But the word is not appropriate The metaphor of the fire requirs the word निर्वाणे आशीविष (आश्या विष यस्य who possesses poison in his fang) and भोगी are synonyms and mean a serpent The use of both the words proceeds from the author's carelessness. The expression is somehow justified by taking the first word as an adjective, the whole meaning a venomous serpent रभसात् through rashness स्वल्पावशेषे—This refers to the slaughter of Duryodhana which alone remains now to complete the victory of the Pāndavas वाचा refers to Bhīma's declaration of his vow to the effect that he would kill Duryodhana that very day or would himself commit suicide. जीवितसशयम् danger of life Yudhisthira's idea is: Perhaps Bhīma may not be able to find Duryodhana that day. He will then have to commit suicide. Yudhisthira will also follow suit in accordance with his own vow (see v 7) The other brothers are also very likely to follow them in death

(Page 150) पाञ्चाल्या इति—Draupadī means to say that as the vow was taken for her sake, it was really she who had thrown them all in danger

tion. For, even a dog or a crow would, for the matter of that, have rudely touched his head then with impunity. Nor did this beheading imply any dishonour to Drona, for he had then grown perfectly indifferent to his body As a matter of fact though Drona's body was there, he himself was away According to the Mahābhārata the dehaparityāga was literal For, there the account says that Drona had actually taken his soul off to heaven by means of yogic powers and Dhrstadyumna really cut the head of a lifeless body The expression 'श्वा काको वा द्रुपदतनयो वा' indicates the great contempt of Asvatthāman for Dhrṣtadyumna, who, according to him, is as mean as a dog or a crow It must at the same time be remarked that by uttering by word of mouth this possibility of his father's श्वकर्तृक or काककर्तृक शिर परिमर्श Asvatthāman has become guilty of औचित्यभङ्ग स्फुरन्ति दिव्यानि च यानि अस्त्राणि तेषा ओघ समूह स एव द्रविण तस्य मदेन मत्त तस्य च = but निहित = निश्चयेन निधास्यते The *p p.* is used for the future to show certainty. The second half of the stanza is meant to serve as a powerful contrast to the first. The first describes what Dhrṣtadyumna had done. The second indicates what Asvatthāman would do Dhrstadyumna laid his hand on the head of a person who had renounced his weapon and was defenceless. Aśvatthāman would plant his foot—he would not condescend to touch him by his hand—on the head of his enemy, who would have full liberty to use all his vaunted missiles J's way of construing the second line is different He construes it in such a way as to bring out an अपह्नुति viz अय स्फुर मत्तस्य रिपो ममैव शिरसि पाद निहित, तस्य (पितु शिरसि) कर न (निहित). The idea is In doing what he did, Dhrstadyumna did not lay his hand on Drona's head, but he really planted his foot on Aśvatthāman's head. This means that Dhrstadyumna's action was really no insult to Drona, but constituted the greatest humiliation for Aśvatthāman This construction does not appear to us to be natural, though it possesses the advantage of not having to shift च, as we do in our construction above This shifting need not frighten us from accepting an otherwise excellent interpretation, for it has some times to be resorted to in construing stanzas Besides according to J's interpretation, the adjective स्फुर ..मत्तस्य has not much propriety. We may perhaps improve upon J a little by construing this adjective with मम. This will serve to heighten the gravity of the insult. I consider myself intoxicated with the wealth of my shining divine missiles. And yet the enemy planted his foot on my head by laying his rude hand on my father's. Oh, what a great insult to me. Such would be Aśvatthāman's sentiment In any case the sentiment, according J's con-

struction, is much too tame and not at all consistent with Aśvatthāman's anger, which is so clearly visible in the following stanza, and his conscious pride of his powers The compound is an instance of परम्परितरूपक which we have met before

23 निश्चयेन Aśvatthāman means to say that had it not been for the certain knowledge that Dhrstadyumna possessed viz that Drona would not raise even his little finger whatever he did to him, he would not have dared to lay violent hands on Drona's head करधृतधनु should be करधृतधन्वा पाण्डूना पाण्डुसुतानामित्यर्थ, पाण्डुशब्दो पाण्डुसुतेषु लाक्षणिक, पाञ्चालाना च द्रुपदधृष्टद्युम्नादीना सेना एव तूल कार्पास (cotton) तस्य उत्क्षेपे (blowing or tossing up) प्रलयपवन To the proverbially violent wind of world-destruction the blowing away of cotton is nothing. In the same way Aśvatthāman could in an instant destroy the Pāndava and the Pañcāla forces

अलीक प्रकृत्या जिह्म च चेत यस्य whose mind is untruthful and naturally crooked. This compound is capable of other dissolutions also: (2) अलीका प्रकृति यस्य तथाभूतश्चासौ जिह्म चेत यस्य तथाभूतश्च who is naturally untruthful and whose mind is crooked (3) अलीकया प्रकृत्या जिह्म चेतः यस्य. (4) अलीकश्चासौ प्रकृत्या जिह्मचेताश्च After addressing Yudhiṣṭhira sarcastically in the first line, Aśvatthāman refers to him in what he considers his proper character by this adjective.

24 Construe —यैः मनुजपशुभि निर्मर्यादैः उदायुधैः भवद्भिः इदं गुरुपातक कृतम् अनुमतं दृष्टं वा तेषा नरकरिपुणा सार्धं सभीमकिरीटिनां (भवताम्) असृङ्मेदोमांसैः अयमह दिशा बलि करोमि। (हरिणी)

उद्यतानि आयुधानि येषाम् whose weapons were ready in their hands. This is a significant adjective It shows that as udāyudha these men ought to have endeavoured to prevent the perpetration of this atrocious deed. गुरु च तत् पातक च the great sin. गुरौ प्रयुक्त पातक (sinful act perpetrated on the preceptor) is another way of dissolving the compound, though not quite so natural नरकरिपु is Krsna नरक was the name of a demon, the son of Earth and King of प्राग्ज्योतिष (Assam), whom Krṣna killed in a single combat at the request of Indra and the other gods and thus recovered from him the ear-rings of Aditi, which he had forcibly carried off and which Krsna restored to the owner Vide म भा. सभापर्व अ. 55. From विष्णुपुराण 5 29 31 we further know that Naraka had seized the daughters of gods, Gandharvas and men and the nymphs in addition and thus collected 16100 damsels in his harem. Kṛṣna married them all after he had killed Naraka Also see भागवत 10. 59.

and हरिवंश 2 63. द्विषाम् is genitive used for the dative. This stanza in conjunction with the preceding prose passage furnishes another instance of the author's confused style Aśvatthāman begins by apostrophising Yudhisthira and others But towards the close of the passage he gives up the apostrophy and refers to them in the third person (एते पातकिन । किमेते). Consistency would require the continuance of the same figure in the form 'सर्वे एव भवन्त पातकिन । कि भवाद्भि '. Further, after giving up the apostrophy, the author again reverts to it in the second line of the stanza (भवाद्भि), but once more seems to give it up in the third line by using merely तेषाम् If we supplied भवताम् after तेषा, the apostroply wound of course be continued The expressions नरकरिपुणा सार्धम् and सभीमकिरीटिनाम् seem to suggest that Krsna, Bhīma and Arjuna are not included among the people referred to in the first two lines and hence their special mention is necessary. But as a matter of fact they are In fact अनुमतम् specially refers to Krsna दृष्टम् would refer to Bhīma and Arjuna as to many others. Besides भवाद्भि definitely refers to all those to whom the stanza is addressed viz those who are apostrophised in the preceding prose passage. Under these circumstances the third line is superfluous. Hence the stanza is quoted by Mammata as an illustration of the poetical defect called पुनरुक्तता.

कोविद् well versed, skilled कौति धर्मादि (which proclaims Dharma etc.) इति कौ वेद् । को. वेदस्य विद् ज्ञाता कोविद् । अथवा कवि वेदे विदा ज्ञान यस्य स. Thus the word कोविद् originally meaning 'skilled in the Veda' became generalised in sense and came to mean 'skilled or well versed' merely.

25 रामेण यत् कृतम्–The reference is to the story of Paraśurāma, who exterminated the Ksatriyas 21 times in revenge for the murder of his father, which was accomplished by the sons of Kārtavīrya by severing his head from his body with their arrows Vide म. भा. शान्तिपर्व अ 48 अरीणा रुधिरस्य आसार एव विघस यस्मिन् एतादृशं कर्म in which a shower of enemies' blood would serve as food (to demons, goblins etc). The idea is Aśvatthāman would profusely spill the blood of his enemies, on which goblins etc would feast विघस food (from घस् to eat).

निकार humiliation, insult. अभिषिच्य having installed Grammatically the agent of अभिषिच्, as the sentence stands, is Krpa But as a matter of fact it was not Krpa, but Duryodhana, on whom the installation depended Krpa, however, speaks in this vein because he feels confident of his influence with Duryodhana to get Aśvatthāman installed Senāpati. अकिञ्चित्कर of not much consequence.

26 तत्तुल्यकक्ष =तयो तुल्या कक्षा यस्य कक्षा means the orbit of a planet. Having an orbit similar to theirs, moving in a similar orbit i. e. of equal prowess The metaphor is taken from astronomy and most people have tripped over it.

परिकल्पितानि अभिषेकस्य उपकरणानि येन who has made ready the necessaries or materials of installation सैनापत्यस्य स्वयग्रहण तस्मिन् य प्रणय तज्जनिता या समाश्वासना तया by offering him the consolation of my solicitude to accept voluntarily the office of the Commander-in-Chief of his army This sentence reveals the simple straightforward nature of Aśvatthāman. When Krpa told him that Duryodhana was probably eager to instal him Senāpati, Aśvatthāman with his guileless nature naturally thought that it was no use waiting to be formally requested by the king to accept the office, but that he would please his master the more if he himself volunteered to accept the same It will be seen that Aśvatthāman was by no means hankering after the position of the Senāpati In fact as far as the ultimate goal viz the revenge was concerned, he considered it immaterial For Senāpati or no Senāpati he was bound to have his revenge

27 रिपु पारम् is an example of suppressed metaphor It is really equal to रिपु दु खोदधिपारम् पार –रम् the other bank, beyond धृतौ आयुधौ एव प्लवौ याभ्याम् that hold the oars in the form of the weapons प्लव usually means a small boat But a boat is not held by the hands So प्लव is somehow to be taken in the sense of an oar (प्लवते अनेन) प्लव perhaps means what in Marāthī is called पेटें It is a small platform-like contrivance, made of dry gourds, which people hold with their hands in order to cross a stream.

आभियुक्त learned Duryodhana's explanation of Drona's unaccountable conduct in abandoning his weapon on hearing the death of his son, instead of vigorously proceeding with the work of taking revenge, seems to be correct Though a great warrior, his Brāhmana's softness completely unnerved Drona and he abandoned the unnatural activity of a Ksatriya The truth is that the Indian character from very ancient times had hardly developed the trait of subordinating private interests and private affection to public duty and national welfare. When his son was dead, Drona, overpowered by private grief, completely forgot the interests of the side he was fighting for and of the king he was serving This was the fundamental defect in his character, a defect which to a great extent continues in the Hindu society even to this day. On the same battle-field, hundreds of years after Drona, in 1761, Bhausaheb Peshwa did the same thing. When

Vishvasrao fell, he dismounted his elephant and sought his ruin. Here we had a repetition of the same deplorable neglect of higher interests in preference to private grief.

28 Construe:—एवं न चेत्, अन्यथा स अतिरथ अभयं दत्वा किरीटिना वध्यमानं सिन्धुराजं कथमुक्षेपेत। (अनुष्टुभ्)

Duryodhana is completely taken in by the malicious explanation of Drona's conduct given by Karna Besides there was the fact that Drona failed to afford protection to Jayadratha from Arjuna though he had promised to do so This fact was highly significant अतिरथ an unequalled chariot-fighter रथ विद्यते अस्य स रथ (रथ + अच्), अतिक्रान्तो रथमतिरथ 'अमितान् योधयेद्यस्तु सम्प्रोक्तोऽतिरथस्तु स'

29 स्पर्श शोकेऽपि तनूरहेषु विकृतिमेति the touch undergoes a change in the hair even in the midst of sorrow The idea is Duryodhana is plunged in sorrow at the death of Drona Pleasurable sensation at this time is ordinarily impossible But the touch of Aśvatthāman's body is so like that of his father that even in sorrow it causes a thrill in his body The change really belongs to the hair viz that they stand on end through joy, and it is caused by the touch But the touch itself is metaphoricaly described, as undergoing the change The reading 'शोकेऽपि यो महति निर्वृतिमादधाति' found in some editions appears to be a deliberate emendation Note the confusion of diction Duryodhana begins by speaking about himself in the plural and in the next line he uses the singular! This is careless writing

द्रौणायन, द्रौणि and द्रौणायनि· all signify द्रोणस्य गोत्रापत्यम् or a descendant of Drona. But the words have been used to denote द्रोणस्य अपत्यम् The use must therefore be put down as metaphorical अल प्रक्षेप्तुम्—Grammatical accuracy requires प्राक्षिप्य The reading प्राक्षिप्य is undoubtedly a later emendation.

30 After the recent dialogue between Duryodhana and Karna, these two (29 and 30) insincere stanzas of the King make him the more contemptible The audience in a way enjoys the scene, the simple-minded Aśvatthāman being duped by the hypocrite Duryodhana.

31 The second line is confusing The best way of explaining it is to take पुत्रेभ्य as ablative and स्पृहाम्=आशाम् Aśvatthāman means: Drona had such a valiant son as myself Even I could not be of service to him and prevent that insult being offered. How would other fathers then entertain any hope of help etc from their sons? The reading पुत्रेभ्य. अपुत्रिण means How will other people, who are son-

less, entertain a desire for sons? Seeing that Drona, who had a distinguished son, could not escape humiliation inspite of that son, other people would realise the futility of having sons at all and would cease entertaining desires for any In this construction पुत्रेभ्य is dative and is governed by स्पृहाम्, according to 'स्पृहेरीप्सित पा' 1 4 36 The only drawback in this reading is that अन्ये अपुत्रिण suggests that द्रोण was अपुत्री, which is ridiculous But Bhatta Nārāyana probably did not care for this fine suggestion and intended the words to be thus understood द्रोणादन्ये जना ये केचन अपुत्रिण वर्तन्ते ते If 'स्पृहेरीप्सित' is applied to the reading in the text and पुत्रेभ्य is taken as dative, the absurdity of पुत्रिण desiring for पुत्र will follow For, we desire for things we do not possess The reading अपुत्रिण appears to us to be an emendation made to remove this absurdity But if the line is explained as above no absurdity follows.

सर्वथा परिभवेभ्य त्राणस्य हेतुना The expression is significantly used Karna means On Drona depended the honour of all It was therefore extremely improper on his part to give up his weapon But, well, if he did that and suffered insult, nobody else was to blame. The compound is capable of meaning 'with the intention of saving himself from all insults' The idea would then be in keeping with Karna's wicked malicious nature Drona feared somebody might defeat him and thus cause him humiliation He therefore laid down his arms at a critical moment, conveniently taking advantage of the reported death of his son He thought that he would thus retire honourably. If in doing this he suffered insult, he had himself to thank for it

32 पाण्डवी = पाण्डोरियम्. पाण्डवी चमू means the army of Pāndu. पाण्डु here must be taken to stand metaphorically for Pāndu's sons, the Pāndavas. The proper adjective in this sense from पाण्डव is पाण्डवीय.

33 अरातिशोणित०—The reference is to the story of Paraśurāma, who, after killing the Ksatriyas in revenge for the murder of his father, filled with their blood five pools on the Kuruksetra and with the blood thus collected performed the funeral obsequies of his father. This stanza is quoted in का. प्र as an instance of the defect called प्रतिकूलवर्णत्व The soft letters which constitute the stanza do not adequately bring out the रौद्ररस

युक्तायुक्तविचारणया—This is said with reference to Krpa's words 'नैवोपेक्षितु युक्तम्' Observe the fine sportsman-like spirit displayed by Aśvatthāman. He does not care a bit to whom the command of the armies is given. He would do his duty by his side even under Karna

34 The stanza is rightly objected to as containing a defect called विध्ययुक्तत्वम् or improper predication The sense intended is अद्य शयिन प्रयत्नेन परिबोध्यसे. An emendation proposed is 'सुखेन शयिताश्चिराद्बुषासि बोध्यसे मागधै'

अङ्गराज एवमिदम्—This speech of Aśvatthāman amounts to almost an apology for his declaration in stanza 34, which was taken by Karna to be a kind of reflection on his own valour Asvatthāman frankly admits that he meant no aspersion on any other warrior, but that his somewhat extravagant statement proceeded from the vehemence of his sorrow At this stage the matter should really have ended. The following speech of Karna, with its characteristic eqithet वृद्ध, is really responsible for the ensuing quarrel It will thus be seen that it is Karna who takes the offensive and starts the quarrel and not Aśvatthāman He is therefore responsible for all the consequences. Though simple and straight-forward, Aśvatthāman yet was fiery in his temperament When once his ire is roused, he does not spare Karna in the least in the combat that follows But it is worthy of note that throughout the following scene the poet depicts Karna in a very unfavourable light On the other hand Aśvatthāman's character is deliberately exalted

35 निर्वीर्यम्—The reference here is as follows Disguised as a Brāhmana Karna went to Parasurāma and learnt from him all his art In course of time he was, however, found out and cursed to the effect that the Brahmāstra would not be of any service to him at the nick of time The charge that Asvatthāman makes against Karna in the second line is unanswerable Why did Karna fly away from the battle-field if he was so valiant? Aśvatthāman again repeats the charge in the fourth line of st 38

36 The sentiment in the second line is exceedingly mean. As a great warrior Karna should have been able to appreciate valour in others But Bhatta Nārāyana deliberately depicts him to be mean, malicious, unscrupulous and utterly unsportsman-like.

37 This is an oft-quoted stanza from Bhatta Nārāyana. It deserves to be well remembered by people who claim honour in society on the ground of birth alone

38 Aśvatthāman rightly refuses to defend his father against Karna's charge of cowardice He merely appeals to mother earth. And the appeal is most eloquent It was only the earth which knew, by the number of the dead that fell on it, what terrible work Drona

performed day after day As regards the abandonment of his weapon Yudhisthira knew better

एव भीरुरहम् जात —The sentence is an instance of विपरीतलक्षणा. It indicates exactly the opposite of what it expresses Karna means I am far from being a coward Your father really was cowardice incarnate You have his example before you I have therefore absolutely no doubt regarding what you would do You would not be able to do anything at all Like father like son!

39 As a Ksatriya Karna simply cannot understand the attitude of Drona He can understand people not taking up weapon to strike at others But to remain non-violent when the opposite party is using violence and even to forego the right of self-defence, well, this highly sāttvic attitude Karna cannot understand

ब्रह्मबन्धु a contemptible Brāhmana It means a man whose only title to be called a Brāhmana is that he is related to a Brāhmana. He does not possess any Brahmanical qualities and yet calls himself a Brāhmana and thus becomes contemptible

41 The reading वेत्स्यसि is grammatically incorrect The correct form is वेदिष्यसि Vāmana, who knew वेत्स्यसि, proposes to split the word into वेत्सि and असि, the latter as an indeclinable being equal to त्वम् द्रक्ष्यसि appears to be an emendation J knew it however

42 The first line is a good example of a figure of speech called पर्यायोक्तम् or indirect statement Arjuna had vowed to kill Karna. But Aśvatthāman was going to kill him now. He would thus render Arjuna false to his vow In the second line Aśvatthāman asks Karna to prepare for fight, or humbly to submit to him, if he wants to save his life Aśvatthāman was determined to kill Karna, but he would not do so, if Karna humbly submitted to him. Some explain the stanza to mean Take up the weapon or submit In either case I shall kill you We cannot understand how this meaning can be had! There is no justification for thrusting 'In either case' in. Besides the Aśvatthāman that Bhatta Nārāyana paints here is not so mean as to be ready to kill an enemy even when he abandons the weapon and folds his hands on his head. The truth is that even when in rage, Aśvatthāman through his natural magnanimity offers Karna an alternative to save his life

43 Karna means to say that persons of the type of Aśvatthāman thus go on bragging when they are neglected in contempt by the magnanimous

44 Aśvatthāman points out to Duryodhana the futility of the two possible motives in his trying to shield Karna The low-born and vicious Karna cannot possibly be his friend And Aśvatthāman himself is going to kill Arjuna So there is no reason why Duryodhana should try to save Karna

व्यामोह infatuation अन्यद्देव—The idea is both the great warriors should really direct their energy in quelling the enemies, who were growing more powerful every day, instead of fighting among themselves स्वबल०—A quarrel among the leaders was a calamity of the very highest magnitude That such a calamity should befall Duryodhana's army and that it should proceed from such first-class and trusted warriors as Karna and Aśvatthāman—well, this surely was quite an untoward turn of events (वाम पन्था). स्वबलप्रधान refers to Karna, for he was to be in command of the armies

45 We prefer प्रियसखबलम् to प्रियसखममुम्, because it directly expresses the idea intended Generally the latter is rejected because it violates the rule given by Apte, in Guide § 125 That rule, we think, is unwarranted For, we find it not observed by some of the best Sanskrit writers See for example विश्वगुणादर्श 2 23

कुलक्रमागतम्—This is a taunt to Aśvatthāman with reference to Drona's abandonment of arms निष्फलत्वात्—Bacause of Karna's cowardice and the curse of Paraśurāma. This is a return taunt from Aśvatthāman. नेपथ्ये—This announcement coming after Karna's boast in stanza 46 is dramatically very effective. मत्समुखीनम् full in front of me.

47 Read in this connection ch. 47 of कर्णपर्व and compare 'तत्राह कर्णं च सुयोधनं च कृपं च द्रौणिं कृतवर्माणमेव । निहन्मि दुःशासनमद्य पापं सरक्ष्यतामद्य समस्तयोधा · ॥ 19' सोत्प्रासम् ironically

48 This stanza is very important from the point of view of Aśvatthāman's character That he should be ready to grasp his weapon again inspite of his vow shows his magnanimity and his readiness to sacrifice his word in serving his king In order to prevent him from doing this Bhatta Nārāyana has to take the help of the gods in heaven. They warn him against breaking his plighted word. Truly does Aśvatthāman remark that the gods have partiality towards the Pāṇḍavas

49 This mood of penitence for what he did in rage and the following self-condemnation raise the character of Aśvatthāman immensely in our eyes

ACT IV

भो भो —This speech behind the curtain, as can be gathered from the following words of the charioteer, is uttered by Kṛpa, whom Aśvatthāman had asked to go to the help of Duryodhana at the end of the last Act दोहद् a desire, then a thing desired महासमर एव दोहद् the great war which you so much desired दोहद् originally means desire in general Amara gives it as a synonym for इच्छा. It then came to have a double specialised sense as well viz the desire of a pregnant woman and the desire of plants for certain things being done to them before they blossom It is a mistake to suppose that दोहद originally means the desire of a pregnant woman The two adjectives are intended to show the contrast between the past and the present conduct of the kings and to administer to them a taunt It is they who so much desired the war and commenced it They staked their lives through partisanship of the Kauravas It was, therefore, improper for them to flee away now धवलै चपलैश्च चामरै चुम्बिता कनकस्य कमण्डलव यस्मिन् तेन Golden pots of water were kept in the chariot as a mark of auspiciousness They were touched by the waving white chowries with which the chariot was decked The explanation of kamandalu as kamandalu-shaped dome or spire of the chariot has no authority वैजयन्ती banner In ancient days every great warrior had a special mark on his banner, so that by looking at it even from a distance one could easily find out to whom the chariot belonged समर्द confused mass. पाण्डवपक्ष०–With his body smeared with the blood of Duśśāsana, Bhīma presented an appearance so terrific that even warriors on his own side became terrified स्तोकावशिष्ट–This refers to the slaughter of Duryodhana which Bhīma has yet to accomplish.

1 This stanza is quoted by रुय्यक in his अलंकारसर्वस्व p 94 as an example of परिकर, which consists in the use of significant adjectives. For च तथा J reads मृषत· which means 'brooking, tolerating'. The reading मिषत means 'looking helplessly' Both these are unnecessary in view of प्रत्यक्षम् करज that which grows on the hand, the nail.

(Page 94) मातरिश्वन् wind विश्रामभूमि a resting place विश्राम is a grammatically incorrect form Vide our note on the word in Ś ii. 6 But the form has been used broad-cast in literature There are two ways of accounting for it The one is to resort to चान्द्रव्याकरण which optionally allows vṛddhi and we can thus have विश्राम The second is to derive श्राम from श्रम by the addition of स्वार्थे अण्, श्रम एव श्राम, like प्रज्ञ एव प्राज्ञः ('प्रज्ञादिभ्योऽण्' पा 5.4 38), though we have to note in this case that श्रम

is not specifically included in the ऊर्ज्याद्गिण and प्रज्ञादि is not an आकृतिगण. After this prefix वि कुनकु with its banner cut. It would appear Duryodhana did not care to get his banner repaired, the banner which had been broken by the violent wind in the 2nd Act

2 How Drona was not able to protect Jayadratha, though he had promised to do so, was really a mystery We have already seen what capital Karna makes out of this (3 23) J apparently takes कुरुकुलवि-मुखम् predicatively, which is not good His construction would be सकामं दैवं कुरुकुलाद्विमुखं न मन्ये Fate (i e evil fate), which has its desire fulfilled in so far as it has enabled the enemy to carry out his difficult-to-be-accomplished vow, has not yet turned away its face from the Kuru family, but yet wants to work some more mischief. This way is both unnatural and far-fetched

3 This stanza is very pathetic and the simile most appropriate. शाल a tree

4 Seeing that Duryodhana is not yet recovering consciousness, the charioteer fears that he is dying If he died, Bhīmasena's vow of killing him would in a way be satisfied without his being exposed to danger, which would happen if he actually fought with Duryodhana. Note one very clever dramatic effect which is intended to be produced here As the charioteer utters the second line of stanza 4, Duryodhana is slowly regaining consciousness He, therefore, half catches the words 'भीमसेनस्य (=भीमसेनेन) प्रतिज्ञा पूर्यते' and naturally thinks that Dussāsana is being killed Consequently he breaks out into the following speech. For the stage-direction स्वगतम् before मनोरथ च all printed editions read अपवार्य, which is manifestly incorrect. But this point does not seem to have struck any previous editor. साक्रम् with emotion. अरातीना विमर्दं सघट्टेन सचरितु शील यस्य who is accustomed to move in collision with a crowed of enemies

6 This stanza is very pathetic and is typical in its sentiments. When some one dies, we repent of not having fondled him the more or treated him better If we have done him any wrong, it begins to rankle in our heart कारितोऽस्यविनयम्—It was at Duryodhana's command that Dussāsana had been guilty of the immodesty of dragging Draupadī in the assembly and of trying to strip her naked.

7 भ्रात्रा उपहारेण by making an offering of my brother. Duryodhana means to say that in bringing him away from the field of battle, the charioteer deliberately left Dussāsana as an offering to the ferocious Bhīma He practically saved Duryodhana's life at the sacrifice of Dussāsana's

8 The idea is After killing Duśśāsana, Bhīma would naturally have turned his attention to Duryodhana and in order to kill him would have dealt him blows with his mace That would have brought Duryodhana to his consciousness and a duel would have followed resulting in the death of one or the other Duryodhana wishes this had happened rather than his life been thus saved. क्षोदै with blows or strokes, from क्षुद् to pound to dust

9 This is an expression of extreme despondency on the part of Duryodhana He wishes that death might overtake him, but he does not like to be killed by Bhīma For the second line compare 'न काङ्क्षे विजयं कृष्ण न च राज्य सुखानि च । कि नो राज्येन गोविन्द कि भोगैर्जीवितेन वा ॥ येषामर्थे काङ्क्षितं नो राज्य भोगा सुखानि च । त इमेऽवस्थिता युद्धे प्राणांस्त्यक्त्वा धनानि च ॥' भगवद्गीता I. 23—33

(Page 99) The reading शरप्रहार काय is absurd Sundaraka had been sent to Duryodhana directly from the battle-field He had really no time to go to a hospital and get his wounds bandaged Besides as we shall see later on, his wounds are fresh and they cause him pain How the reading शर काय came to be adopted may be thus explained The dramatic company which represented Bhatta Nārāyana's Venīsamhāra found it more convenient to make Sundaraka enter with his wounds bandaged than to bring him on the stage with fresh gaping wounds on And this was natural So the reading शर काय seems to owe its origin to the convenience of representation Such changes introduced for what is called convenience of representation (प्रयोगार्थी सोय) are not uncommon A question of stage-arrangment here arises What are Duryodhana and his charioteer to do during the time required by Sundaraka to go through his preliminary speech? It appears to us that in the mood of extreme despondency which has overpowered him, Duryodhana sits, apparently engrossed in his own miseries, his head characteristically reclining on his hand His charioteer stands, looking at him with great concern This arrangement would be quite natural. (Page 101) घन य सनाहं (armour) तस्य जाल (wire-gauze) तेन दुर्भेद्य मुख येषाम् In extradicting the darts, the pincers (कङ्कवदनम्) had to be thrust in the coat of mail Their points, made of excellent steel, were, however, not broken by the wire-gauze of the armour. (Page 102) अनुम्रियते—It appears the practice of dying after a loved relative prevailed in the poet's days. Otherwise this reference here cannot be easily understood. स्वादशानाम्—This sentence is extremely pathetic and shows the working of fate That it should be necessary to search for Duryodhana was sufficiently striking For in the natural course of things his whereabouts

should be well-known Further, not to be able to know where His Majesty was even after making the search—well, this was something which nobody ever thought possible But Fate has made this possible to day Fate, therefore, deserves to be censured अथवा—Sundaraka now changes his point of view What has happened is the direct result of Duryodhana's own actions So Duryodhana himself, and not Fate, is to be blamed in the matter निमित्तम्—This sentence is a good example of an elaborate परम्परितरूपक. The principal metaphor consists in identifying the house of lac and gambling with a poisonous tree. Then the metaphors of the seed, the sprout etc are brought in. फलं परिणमति the fruit is taking effect (Page 103) धौरेया —धुरं वहन्ति ते–horses; those that are yoked. (Page 104) देवस्य मणिमुकुट॰—This is of course a courtly compliment to Duryodhana It means Sundaraka does not feel the pain of his wounds in His Majesty's presence Such is the miraculous effect of Duryodhana's crown The sentence shows by the by that Sundaraka was suffering pangs from his wounds. They therefore could not have been bandaged. अनिज्ञातौ सधान, शराणां धनुषि नियोजन, मोक्षश्च, तेषां शत्रुषु पातश्च, यस्मिन् कर्मणि यथा तथा, निक्षिप्त अरिषु मुक्ता शरा एव धौरविर्ष धारारूपा वृष्टि येन—This is a common description of the way in which dexterous warriors discharged arrows They did so with such rapidity that it could not be known when they took out the arrows from the quivers, placed them on the bow-strings and discharged them at their enemies The reading '॰वरिसिणा (॰वर्षिणा)' brings in an unnecessary possessive termination viz इन्, when its sense is well brought out by a Bahuvrīhi, as shown above. मध्यमपाण्डव —This epithet is properly applicable to Arjuna भीम was not मध्यमपाण्डव, but rather मध्यमपार्थ. The application of the epithet to Bhīma must be put down as being due to the author's carelessness The use may, however, be justified by saying that only the three elder Pāndavas are here meant as being the more important But the justification is obviously tame. (Page 105) अन्धीकृतमुभयबलम्—Two causes contributed to produce darkness viz. the dust raised by the two armies as they met in collision and the confused mass (सघात) of herds (घटा) of elephants that lay scattered all round Elephants are dark in colour Scattered as they lay there, they spread a tinge of darkness all round. आच्छोटनम् letting off The same root has descended in the vernaculars, छोड, सोड, छोट

he sat there managing Arjuna's horses ? It is hard to believe that this was so His two hands must have been engaged with the reins and the whip The four things mentioned are no doubt the emblems of the Lord But not that he carries them everywhere In fact he had vowed not to take up a weapon in this war (Page 107) अवधूय shaking aside This may either mean adjusting, or putting off The first sense appears preferable For it is not good to send Vrsasena to the battle bare-headed रत्नशीर्षकम् jewelled helmet The displacement of the helmet was a bad omen and has been therefore particularly referred to By the by Sundaraka appears to be a wonderful observer ज्या bow-string दक्षिणहस्त०—The adjective is realistic शरपुङ्ख the forked end of an arrow at which the feathers of herons (कङ्कपत्रम्) are attached This constitutes the back point of the arrow and it rests on the bowstring when it is discharged शल्य the dart, the pointed steel end of an arrow. बन्ध has no propriety (Page 108) भल्ल is a crescent-shaped arrow श्रुतिपथे कृत प्रणय ये This means the arrows were drawn as far as the ear before being discharged शिक्षाबलानुरूपम् worthy of his training and his strength Arjuna possessed both these Another way is to take शिक्षाबलस्य अनुरूपम् worthy of the strength *i e.* excellence of his training (Page 110) धानुष्क a bow-wielder, an archer. धनु प्रहरण यस्य. सङ्कटम् a group, a crowd, a conflict of feelings This description of Karna's feelings and actions is at once beautiful and pathetic नरेन्द्रलाञ्छने the emblem of his royalty *viz* the white umbrella शिलीमुख an arrow परिभ्रमणमात्र०—What particular practice of ancient warfare is referred to here cannot be known. How can the volley (सपात) of arrows be warded off by moving round and round ? Perhaps by moving in a circle the Prince was able to avoid the descent of arrows on his body It must be admitted the passage is not clear J's reading मण्डलाग्रेण चरितुम् would perhaps give better sense It means that with a sword (मण्डलाग्रम्) in hand, Vrsasena began to move round and round (परिभ्रमण) In thus moving he probably was able to cut all the arrows that were discharged at him and thus to save himself. (Page 111) तातस्य अधिक्षेपे मुखर vociferous in reviling my father मध्यमपाण्डव is here properly used for Arjuna (Page 112) शक्ति was a weapon of great power and is often referred to in ancient warfare But what the exact nature of this weapon was we cannot possibly know The dictionary meaning, spear, dart, lance, pike, does not appear to represent it correctly For, the description of the śakti, as we have it here or elsewhere, is hardly applicable to a spear, dart, etc The śakti looked charming (रमणीय), because it was studded with gems of various kinds It was at the same time dreadful (भीषण), because it was

intended for Vrsasena's destruction सोपहासम् contemptuously प्रेक्ष्य is an unwarranted use of the gerund For its subject and the subject of विगलन are different Vide above notes on iii 6 This description of Karna's condition is again so beautiful and so pathetic. सिंहनाद् विनादिन वृकोदरेण is rather an awkward expression. Three explanations can be offered (1) In Prakrit genders of words, especially the masculine and the neuter, are not so rigid सिंहनाद् in Prakrit may thus be neuter Hence the correct Sanskrit translation of 'सिंहणादं विणादिदं अ' is 'सिंहनादो विनादितश्च,' which is easy (2) सिंहनादम् is a णमुल् formation in the sense सिंह इव नदित्वा (3) सिंहनादम् is an adverb, going with विनादितम् in the sense 'सिंहस्य इव नाद यस्मिन् कर्मणि यथा तथा' क्षुरप्र is an arrow shaped at its point like a horse's shoe (Page 114) अविनय एव नौः तस्याः कर्णधार the helmsmam of the boat of insolence This means that Karna directed all the immodest acts of the Kauravas. This was not correct The expression is obviously used more for its alliteration than for its sense मम परोक्षम् in my absence परोक्षम् literally means beyond the range of my eyes अक्ष्णो परम् परोक्षम् Two points have here to be noted. (1) The change of आक्षि to अक्ष at the end of this compound is obtained according to the गणसूत्र 'प्रतिपरस मनुभ्योऽक्ष्ण' (2) पर+आक्षि is expected to yield पराक्षम् We, however, get the irregular form परोक्षम्. पतञ्जलि accounts for it in three ways 'परोभाव परस्याक्षे परोक्षे लिटि दृश्यताम् । उत्वं वादे. परादक्ष्णः सिद्ध वास्मान्निपातनात्' महाभाष्य युष्माक प्रेक्षमाणानाम् (inspite of you who are looking on) is an instance of a genitive absolute स्मर्तव्यशेषं करोमि reduce to memory This is a euphuism for 'kill' Arjuna gives a challenge right royal. We admire him for it (Page 115) सावहित्थम् (अवहित्थया आकार गोपनेनसहित यथा स्यात् तथा 'अवहित्थाकारगोपनम्' हैम) so as to conceal his feelings. Arjuna's open challenge to kill Vrṣasena in the presence of all the warriors roused Duryodhana's anxious feelings But he tried to conceal them प्रतिषिद्धभीमसेन etc —This shows Arjuna's chivalry. Arjuna showed himself at his very best at this time. He wanted to have his vengeance on Karna for his complicity in the murder of Abhimanyu His ire had been pitched high The whole world trembled at his fury (vide below v. 5) पत्रिभि with arrows (Page 116) अतिक्रान्तं had ceased Arjuna with his skill knew that a certain arrow had done its work He, therefore, stopped his discharge to enable people to realise what had happened प्रेक्षे is historical present, equal to प्रैक्षे पर्यस्तम् stretched.

10 पर्याप्तनेत्रम् having wide or large eyes This is considered a sign of beauty, especially in women J takes पर्याप्त नेत्र यत्र where i e. at

the sight of which the eye is gratified अचिरोद्गितचन्द्र इव कान्तम् lovely
delightful like the newly-arisen moon उद्भिद्यमानेन नवयौवनेन रम्या शोभा य
न्त whose charm was rendered attractive by fresh youth sproutin
forth Already beautiful by nature, the face of Vrsasena was rende
still more so by his fresh youth प्राणापहारे (at the passing away of lif
परिवर्तिता दृष्टि यस्य This is capable of being explained in three way
(i) The eyes were turned up at the time of death This lent to the face
hideous appearance (ii) At the time of death the eyes were turn
helplessly toward Karna (iii) दृष्टि = दर्शनम् The whole appearan
of the face had changed and become ghastly in death The stanza
extremely pathetic

पुण्यवन्तो हि—Pathos reaches its climax in this sentence and th
following stanza The sentence looks like a paradox and is on that ve
account so impressive and so eloquent Duryodhana meant H
affliction was so intense that he really was incapable of feeling a
grief He had, indeed, passed that stage Meritorious, certainly, we
those who were capable of feeling grief For that meant their afflictio
had not passed the limit of human endurance As for people li
him, their hearts were so deadened that they were no longer suscept
ble of any grief or pain For they were actually being burnt with th
fire of humiliation.

(Page 118) अनवेक्षिता. परेषां प्रहरणानां अभियोगा येन who cared not for t
strokes of others' weapons. अन्तरित was screened and thus kept out
the range of Karna's fury. (Page 119) परिवर्तित. रथ the chariot w
changed परिवर्तित must be understood to be आदिकर्मणि क्त in the sense
'the chariot was arranged to be changed ' For, रथपरिवर्तन cannot prece
रथावतरण, as stated here As the horses of Karna's chariot were kill
and its pole (कूबर) broken, Śalya gave instructions for change
chariot In the meanwhile he induced Karna to get down and offer
him consolation in diverse ways शीर्षे स्थानं यस्य तस्मात् from his turba
यथा, as it stands at the beginning of the letter but not forming pa
of it, looks absurd It probably formed part originally of the stag
direction (वाचयति यथा), or came after विज्ञापयति एतत् आलिङ्गनम् अन्त
अन्त्यमित्यर्थ· यस्मिन् कर्मणि यथा तथा for this the last time. The compou
is peculiar

12 कृती well versed. यत् since Karna's message amounts to th
Since I have failed so miserably to fulfil the fond expectations y
formed of me, I have no other alternative left open to me except
ask you to find a remedy for all your griefs by the unaided prowess
your own arms, or by merely shedding tears. The message breat

of their life ननु मया—Yudhisthira points out it is really he who is at tne bottom of the whole mischief For, if he had not indulged in gambling, no calamity would have befallen them अपर्युषिताम् (अ+परि- + उषित p p from वस्) not standing overnight, not standing over till the next day, which must not be left unfulfilled overnight, but must be accomplished on that very day The reading प्रणष्टस्य is evidently a scribe's error for प्रनष्टस्य, for Pāṇini's rule viii 4 36 forbids the change of न to ण in the case of नश् उपलभ्य is to be construed with प्रनष्टस्य Duryodhana disappeared on learning such a vow of Bhima

(Page 151) पटुना पटहरवेण व्यक्ता घोषणा येषाम् who make their proclamation (of duty) to the loud beat of drum It is difficult to understand the propriety of this adjective What was the necessity of proclaiming by the beat of drum that these ministers were appointed for searching Duryodhana out! This procedure would probably have proved a hindrance instead of a help in the performance of their task? समन्तपञ्चकम् (समन्तात् पञ्चक निहतक्षत्रियरुधिरह्रदपञ्चकं यस्य) is the same as the celebrated Kuruksetra and is so called because round about it Paraśurāma had filled five pools with the blood of the Ksatriyas in olden days

2 दाश fishermen कक्षेषु in forests क्षुण्णानां (p p from क्षुद् क्षुणत्ति to trample upon) वीरुधां लतानां निचयेषु समूहेषु परिचय येषाम् who are familiar with (the appearance of) clusters of creepers (when they are) trampled upon स्वपरपदविद् able to distinguish between their own and others' foot-prints रन्ध्रेषु अभिज्ञा acquainted with caves सिद्धाना व्यञ्जन येषाम् who put on the badge of ascetics Note 'तीर्थाश्रमसुरस्थाने शास्त्रविज्ञानहेतुना। तपस्विव्यञ्जनोपेतै स्वचरै सह संवसेत्॥' हितोपदेश 3 35, also कामन्दक 13 27 प्रतिमुनिनिलयम् (मुनीनिलये मुनिनिलय इति) is an अव्ययीभाव compound

3 शङ्कितम् (suspiciously) is used adverbially मदिराविधेया slaves of wine under the complete influence of wine. To complete the sense of the second half supply ते प्रवेशा ज्ञेया The directions for finding out the whereabouts of Duryodhana contained in this and the preceding stanza are very appropriate They reveal the author's close observation of the world in general and of human nature in particular

(Page 152) पाञ्चाल or पाञ्चालक is a general term and means an inhabitant of the Pāñcāla country Here a particular individual appears to have been meant कथं समरगोचरो etc –Draupadī's feverish anxiety for the safety of her lord is well brought out in this small sentence अन्यथा otherwise i e other than the truth, an untruth

4 The stanza represents what happens in the domain of love even in our ordinary life The sentiment is akin to Kālidāsa's

famous 'अतिस्नेह पापशङ्की' Ś iv When the fate of some one very dear to us is concerned, we become anxious even without any cause We know the person is sure to come out successful in the trial, we are aware of his capacities to cope with the situation, yet we become doubtful about the result This was what happened in the present case Yudhisthira knew Bhīma's strength of arms, yet actually when the question arose of a conflict with Duryodhana, he grew dubious about victory Such apprehension is only an index of the intense love we have for the person in question The first line contains a general proposition विषयाद्विनापि even without a cause अपि is even better construed with उरुविक्रमस्य (of great valour) This shifting need not cause any concern, it has sometimes to be done in construing stanzas Yudhisthira means that the apprehension which arises without any cause is not a sign of weakness For it is found even in the case of उरुविक्रम people One need not fight shy of the suggestion, which the first half gives rise to viz that Yudhisthira speaks of himself as उरुविक्रम As a Ksatriya he had every right to style himself so Moreover this indirect way of praising oneself is by no means a defect in character Vide Ś. i 22 विवेकपरिमन्थरताम् dulness of judgment, inability to judge correctly If the man is able to form correct judgment, he will not grow apprehensive But affection deprives him of his power of discrimination at all

5 न प्राणाना क्षय. refers to the danger to the life of even all the Pāndavas in the event of Bhīma's defeat अथवा changes the previous thought Yudhisthira now shakes off his apprehension

6 स refers to Duryodhana आकर्षणे क्षम (who proved himself to be) capable of pulling बध्यते punningly stands for वध्यते also, on the authority of 'रलयोर्डलयोश्चैव शसयोर्बवयोस्तथा। वदन्त्येषा च सावर्ण्यमिलङ्कारविदो जना' and is then to be construed with स केशपाश बध्यते स च वध्यते This use of बध्यते for वध्यते does not necessarily point to the author's being a वङ्गीय. For, though in Bengal the intermixture of ब and व is usual, we know that this is a common enough device in the use of श्लेष, whether the poet lives in Bengal or elsewhere. The expression आकर्षणक्षम is not happy. First, क्षम used for प्रगल्भ, the sense here intended, is unusual Secondly, Duryodhana had not proved himself to be आकर्षणक्षम For, Duśśāsana had dragged her hair. So the expression must be understood metaphorically. Perhaps a better way is to take आकर्षणक्षम to refer to Bhīma And he viz Bhīma is capable of pulling it (in the process of tying it into a braid). No other man may now touch Draupadī's hair. It is only Bhīma who can do so.

(**Page 154**) आस्ति marks the beginning of Pāñcālaka's story and has no special sense गान्धारराज एव शलभ This refers to शकुनि The reading गान्धारराजकुलशलभे (राजकुलमेव शलभ) is not good In order to explain it we must either suppose that there were many other members of the Gāndhāra royal family fighting and that they also were killed by Sahadeva, or say that the slaughter of Śakuni meant the ruin of the Gāndhāra family. The first supposition is opposed to the context which is obviously intended to refer to the death of the principal warriors only The second alternative is far-fetched नितराम् आक्रन्द येषाम् loud in their lamentations सेनापति refers to Salya and Śakuni. रिपुबलपराजयेन उद्धत (haughty, fearless) वल्गित (lit galloping, here, movement) यासा त., विचित्रपराक्रमेण आसादिता (overpowered) विमुखा (flying) अस्य याभि ताश्च, तासु.

(**Page 155**) अनासादितवन्तौ is bad Sanskrit for न आसादितवन्तौ Compare above 'यत्रस्था भानुमती' ii p 30 The technical defect in such cases is called अविमृष्टविधेयांशत्व मादृशो भृत्यवर्गे is an unjustifiable instance of एकदेशी अन्वय मादृश goes with भृत्य alone बीभत्सु means Arjuna In the Virātaparva Arjuna thus explains his name ' न कुर्यां कर्म बीभत्सं युध्यमान कदाचन । तेन देवमनुष्येषु बीभत्सुरिति मा विदु ॥ 43 31' जलधरसमये निशाया सचारिता या तडित तासा प्रकर इव पिङ्गलै reddish-brown like a succession of lightning flashes playing in the night of the rainy reason आदीपय् to brighten यत्किंचनकारिता do-anything-ness, wantonness, perversity सविदित कुमारस्य मारुते who was well known to Prince (Bhīma), the son of Wind Or we may take सविदित in the sense of संविदित सवेदन (definite information) अस्ति अस्य । सविदित + अच् मत्वर्थीय In this way कुमारस्य मारुते is to be construed with अन्तिकमुपेत्य This is J's way and is qually good प्रत्यग्रविशसितै (with the recently killed i e with the blood of the recently killed) मृगै (deer or beasts) लोहितानि (red) चरणौ निवसन च यस्य श्वासेन ग्रस्ता अत एव अर्धश्रुता ये वर्णा तै अनुमेयानि पदानि यस्याम् The man apparently ran to give Bhīma the information he had obtained He was, therefore, breathing heavily Half his syllables were consequently lost in his gasping So the word which he actually said had only to be inferred by means of the half heard syllables पदपद्धती lines of foot-prints. स्थलमुत्तीर्णा is found to have returned to dry land The man reported that two tracks were clearly imprinted on the bank of the lake as going thereto. One of these was seen to return, but not the other The information was exceedingly valuable; for it meant that Duryodhana had entered the lake Some one accompanied him to see him do so. This some one of course returned. Who this someone was Bhaṭṭa Nārāyaṇa does not tell us It must have been one of the

three, Kṛpa, Kṛtavarman and Aśvatthāman, who also had disappeared with Duryodhana

(Page 156) सलिलस्तम्भनी विद्याम्—This is a mystic art by which one is able to make the water stop its usual operation The tendency of water is to enter the openings of our body and stop our respiration By means of this art one is able to paralyse this tendency with the result that one can move in water as freely as one does on land Duryodhana knew this art सरसी a lake सकलासु दिक्षु (वर्तमानेषु) निकुञ्जेषु पूरितम् अतिरिक्तं च यथा स्यात् तथा so as to fill the bowers on all sides and overflow (the banks) This and the following two compounds are used adverbially उद्भ्रान्त frightened away उन्मोद्धत grown wild in terror

7 Bhīmasena is here pointing out the contrast between Duryodhana's noble birth and his past haughty action on the one hand and his present mean behaviour on the other The purpose is of course to put him to shame and force him to come out जन्म व्यपदिशसि claim birth माम्—The idea is he who looks upon me, who am intoxicated with etc must needs be prepared to fight with me and avenge Duḥśāsana's death, and not lie in mud so ignobly मधु and कैटभ were two powerful demons who had proved more than a match even for Viṣṇu but who, however, were ultimately killed by means of an artifice In old times Duryodhana's hauteur was so excessive that he did not hesitate to act arrogantly even towards Hari, the destoryer of the powerful demons, Madhu and Kaiṭabha But to what depth has he sunk now !

8 उपशमितप्राय well-nigh extinguished प्रसह्य (forcibly) goes with हत in हतपतिषु This is another instance of an awkward एकदेशी अन्वय. प्रोन्मुक्ते disorderly (प्र उद्) loosened The idea is Draupadī's wrath is now almost removed—it will be completely removed when Duryodhana is killed, because Bhīma has killed all the other Kauravas and caused the braids of hair of their wives to be loosened Vide Buddhimatikā's words on Text p 18 स्रवद् असृक् the blood flowing अस्त cast off. The idea is you were known to be excessively proud (मानान्ध) But apparently you have cast off your pride without doing anything to avenge the death of your brother, Duśśāsana.

(Page 157) ततश्चैवं भाषमाणेन-This speech of Pāñcālaka appears to be an interpolation It tells us nothing new, but repeats what has already been said viz Bhīma's violently agitating the lake. अवतीर्य has no propriety Bhīma surely must have descended into the lake already, when he agitated it before अतिभैरव आरव यस्मिन् कर्मणि यथा तथा भ्रमित-

वारिसचय यस्मिन् कर्मणि यथा तथा so as to cause the water to whirl round with an exceedinly terrible noise.

9 कोप एव दहन कोपदहन , कोपदहन उग्रविषमिव कोप . विषम्, तस्य स्फुलिङ्गा उद्भूता कोप स्फुलिङ्गा यस्मात् from whom proceeded sparks of the fire of his anger, which resemble a deadly poison We have here a confusion of metaphor and simile Anger is identified with fire This is a metaphor common enough In conformity with it we have the words स्फुलिङ्ग and उद्भूत But what purpose Bhatta Nārāyana has in view in bringing in the further simile of deadly poison he alone knows This simile in fact spoils not only the metaphor in this compound but also the principal simile in the stanza According to this latter the following are compared सर -क्षीरोदधि, भीमभुज-मन्दर, वेल्लन-सुमथन, दुर्योधन-कालकूट Symmetry would require Duryodhana's anger to be compared with the fumes of the posion But Bhatta Nārāyana has spoiled the beautiful simile by introducing the metaphor of fire, which in its turn is vitiated by the other simile engrafted on it आयस्त massive, powerful

(Page 158) साधु-Yudhisthira is able to appreciate the Kṣatriya spirit displayed by Duryodhana करयुगलेन उत्तम्भिता (held up , balanced) इत्थ च तोरणीकृता (turned into an arch) भीमा गदा येन As Duryodhana emerged from the water, he held over his head in both his hands his terrible mace, which consequently looked like an arch over his head This was perhaps to avoid a possible blow from Bhīma while coming out. प्रलीनम् concealed प्रकाश (used adverbially) लज्जमान feeling ashamed in the day-light पातालम् the nether world (Page 159) आसीनश्च कौरवराज — This picture of Duryodhana is exceedingly pathetic As observed before, Bhatta Nārāyana is at his best in pathos. पर्याप्ता समराय equal to the fight

10 सुयोधम् easy to fight with दृशित clad in armour , mailed दश (armour) सजात अस्य असूयान्विताम् indignant

परस्परयो क्रोधेन अधिक्षेप (taunt, censure)यस्मिन् ईदृश य परुषवाक्कलह (an altercation of harsh words) तेन प्रस्तावित (commenced) घोरसग्राम याभ्याम् Before they actually came to blows, warriors generally hurled accusations at each other in harsh language विचित्रविभ्रमेण भ्रमिता whirled round in wonderful revolutions (Page 160) अभ्युदयोचिता समारम्भाः ceremonies appropriate for (occasions of) prosperity

12 कबरीबन्धे क्षण करोतु let her hold festivity i e rejoice at the (near prospect of the) tying of her braid आजौ परिपतति advances to battle. Supply प्रत्यासन्ने सति after कबरीबन्धे The second half suggests that the

valour of Bhīma is as great as that of Paraśurāma The figure is दीपक.

आदेश command Pāñcālaka utters this sentence, because he observes there lurks behind Draupadī's words a suspicion as to whether Krsna was not being carried away by his affection in thus halloing before he was completely out of the wood.

(Page 161) देवकीनन्दनस्य बहुमानात्—Yudhisthira is by this expression trying to throw the responsibility of commencing festivities before actually learning the news of Bhīma's victory on the Lord सविधातृणा धुरस्सरा leaders among masters of ceremonies अन्तर्वेश्मिका chamberlains. प्रभञ्जनस्य मरुत अपत्यम् पुमान् प्राभञ्जनि the son of Wind

(Page 162) अनुक्तहितकारिता disposition to do things beneficial to or liked by (the master) without being bidden यदि माद्रीसुतयो —Draupadī of course suggests by this that Yudhisthira and Arjuna would also have been able to fight with and kill Duryodhana However, in the heart of her hearts she knows the real value of these two before Duryodhana in a mace-fight But it was improper to speak out the whole truth in the presence of Yudhisthira (Page 163) समर प्रतिपत्तुम्—Yudhisthira means that to none of the Pāndavas is Duryodhana really able to offer battle Draupadī's fears are thus unfounded Note that this is merely an idle brag Everybody boasts of his strength in this drama, as we have seen Yudhisthira has therefore his own share We may pardon him especially because he is at present in his wife's presence! It is not right that Draupadī should have a low opinion of at least two of her five husbands. So Yudhisthira says all of them are equally powerful. But the clever lady is probably laughing in her sleeve! शङ्के I expect, I anticipate. The author was probably nodding when he put down this word. In view of Pāñcālaka's definite statement that Duryodhana elected to fight with Bhīma, this 'I expect,' looks absurd We must therefore bluntly put शङ्के=शङ्कितवान् (I did expcet, I did anticipate), which by the way is almost like putting black equal to white.

13 उद्गूर्ण (*p p* from उद् = गुर् गुरते) raised aloft कृतहस्तता deftness of hand, dexterity सीरिन् is Balarāma, because he carries a सीर or a plough as his weapon Both Bhīma and Duryodhana had learnt the art of mace-fight from Balarāma

(Page 164) क्षुत्क्षामान् hungry. It is really surprising how the Chamberlain reports the guest to be hungry But the guest himself says that he is thirsty. There is again no reference in what follows to his hunger.

(Page 171) मच्छरीरस्थिते· विच्छेदे कातर so apprehensive of the break in the good condition of my body This adjective logically follows the preceding It would appear in the troublesome days of their forest life Bhīma always showed himself to be particularly attentive to Yudhisthira's comforts

17 दुरोदरम् (दुष्ट उदर यस्य) pregnant with evil, gambling दुरोदर च तद् व्यसनं च तद् विद्यते यस्य. The objectionable nature of such compounds has already been pointed out दुरोदर व्यसन यस्य स दुरोदरव्यसन would have expressed the same sense The reading सीदता (stooping low, accepting a humiliating position) for सा तदा is not good सा तदा vividly recalls the former occasion and is much more forcible Besides the idea of सीदता is already expressed by दासता अङ्गीकृता समद बलेन–Vide above pp 23–24 The adjetive is significant and heightens Bhīma's sacrifice The sentiment in the second half of the stanza is very pathetic

(Page 172) महाराज किमेतद्वर्तते—This sentence contains a world of meaning Kālidāsa may well be proud of this. Compare his 'किं वीजयतो मा सख्यौ' S III By its very silence the sentence so eloquently proclaims how under the weight of the really unbearable sorrow at Bhīma's death, Draupadī had almost turned insane and could not understand what all that was about

(Page 173) किं नाम वैपरीत्यम् what possible (good) change, contrary to your usual nature The reference is to the popular belief that a person, who dies prematurely, generally develops extraordinarily good nature just before his death The good acts he performs are generally a warning of his approaching end, though then we do not take them to be such Note that for this belief there is really no foundation in truth All this is the work of affection What happens is that when a man dies we generally remember and brood upon and magnify his good points only with the result that they appear to us to mark a change from his usual disposition

19 करद् one who pays tribute करदीकृत (made to pay tribute) is a loose use of च्वि. Ordinarily a man may become puffed up after having brought the entire earth under subjection. But Bhīma blushed at the feat, because he thought it was not big enough to be proud of सूदताम् the position of a cook. विनश्वर (वि + नश् + the suffix वरच्) perishable, who was soon to die.

कृष्णाग्रज and सुभद्राभ्रात are significantly used. Krsna had great partiality for the Pāndavas. At least in the capacity of Krsna's elder brother Balarāma should have shown them some consideration. Then

again Subhadrā was his sister He, therefore, should not have done anything that brought her husband in danger of life

20 ज्ञातिप्रीति love for relatives (viz the Pāndavas) क्षत्रियाणां धर्म —This required Balarāma to remain perfectly neutral when the two warriors were fighting But he broke his neutrality by clandestinely making a sign to Duryodhana The second half means I can understand your holding the balance even between your two pupils, Bhīma and Duryodhana, though the above considerations should really have inclined you towards the former But what I cannot understand is your showing partiality towards Duryodhana, which, Yudhisthira says, was as good as showing yourself averse to me, luckless as I am

(Page 174) अतिसंधत्से deceivest The idea is when you faint, you feel no pain You thus get rid of it, while it torments me वञ्चतु नाथो—Draupadī's speech shows traces of a mind seriously disordered by sorrow. With all her prevous history before our mind's eye, her present pathetic condition excites our pity and our sympathy, as no other character in this drama does **(Page 175)** क्षत्रधर्ममनुबध्नन्—This suggestion of Draupadī is well worthy of an excellent Ksatriyā If Yudhisthira had acted upon it as he should have done and looked likely, the mischievous plot of Cārvāka would have been laid bare The demon, therefore, as we shall see, induced him not to do so संविभाग distribution In distributing things, we give them to the various persons concerned So that चितासंविभागेन = by giving her a pyre

21 पाटलाङ्गी red all over, lit having its body red Construe अर्जुनेन यद् अद्य कृत, तदेव ममापि हि श्रेय । जयेन कृतम्

(Page 176) सुस्निग्धम् lovingly, kindly

22 The stanza represents the fundamental defect of the Hindu character which dates right up from epic times viz the tendency to raise private grief and affection over every other consideration When Yudhiṣtira expressed himself ready to fight with a mace with Duryodhana and thus seek his death in a true Ksatriya fashion, Cārvāka was naturally alarmed If Yudhisthira merely desired to accomplish his death and cared not much for victory, Cārvāka argued, what was the propriety in going to the field and in actually hearing another unpleasant news viz that of Arjuna's death? He could as well kill himself anywhere, here for example by entering the pyre in Draupadī's company This had the desired effect on Yudhiṣṭhira. But the Kañcukī intervened and pointed out to him the extreme impropriety of abandoning his duty as a Ksatriya, which

required him to fight with the killer of his two brothers and try to avenge their death The only answer Yudhisthira makes to this timely reminder of the Kañcukī is that it would be impossible for him owing to the vehemence of sorrow to be able to see Bhīma and Arjuna struggling in death on the field and their enemy triumphant by their death This means in consideration for his private grief he abandons his duty as a Ksatriya The second line contains a reference to two prominent exploits in the career of Bhīma and Arjuna वित्तेशपुर—This refers to the bringing of the Saugandhika lotuses, which grew in a lake outside the city of Kubera Bhīma had to fight with and kill thousands of Yaksas before he was able to take the lotuses away शक्रपुर—This refers to Arjuna's feat in killing the demons called निवातकवचs, who on the strength of a boon from Brahmā, had become दुर्जय to the gods Arjuna went to Indra's capital, learnt from him certain missiles and killed these demons at his direction

(Page 178) विषम शङ्खनिर्घोष fearful blast of a conch This apparently belonged to Bhīma and proclaimed his victory over Duryodhana अपरमप्रियम्—This means the death of Arjuna

23 Construe येन भुजयोर्बलेन सुतै सह निर्वाहिता असि This refers to another wonderful feat of Bhīma's physical strength When the house of lac was set on fire at night, Kuntī and the other Pāndavas could not walk rapidly owing to fear and loss of sleep Bhīma literally carried them all on his own body Read 'तेन निद्रोपरोधेन साध्वसेन च पाण्डवा । न शेकु सहसा गन्तुं सह मात्रा परतपा ॥ 25 भीमसेनस्तु राजेन्द्र भीमवेगपराक्रम । जगाम भ्रातॄनादाय सर्वान् मातरमेव च ॥ 25 स्कन्धमारोप्य जननी यमावङ्केन वीर्यवान् । पार्थौ गृहीत्वा पाणिभ्या भ्रातरौ सुमहाबल ॥ 27 उरसा पादपान् भञ्जन् मही पद्भ्या विदारयन् । स जगामाशु तेजस्वी वातरंहो वृकोदर ॥ 28' म भा. आदिपर्व 161 The last line of the stanza is very pathetic

(Page 179) पाण्डुकुलबृहस्पति –Each of the Pāndavas had some speciality about him Thus, Yudhisthira was noted for piety, Bhīma for physical strength, Arjuna for skill in archery, Nakula for personal beauty and Sahadeva for wisdom That is why the last is called Brhaspati, the preceptor of the gods, who always serves as an upamāna for wisdom सकल कुरुकुलमेव कमलाकर (a lotus pond) तस्य दावानल The Kuru family (understood in the wider sense so as to include the Pāndavas also) is the pond The members of the family are the lotuses in the pond. Yudhisthira is the conflagration When the entire forest is burnt by the fire, the lotuses in the small pond naturally die. अप्रतिकूलम् never going against my desires. सततमाशंसनीयम् who always deserves to be blessed असंमूढम् not losing head

24 Yudhisthira fears that Sahadeva may commit suicide after him He, therefore, implores him not to do so This request of course proceeds from affection दूरेण अल्प far junior श्रुतम् learning कृतसहजया culivated and natural Sahadeva was naturally intelligent. He had further cultivated his intellect by means of studies etc

(Page 180) बालिशचारित्रस्य—It would appear the possession of an exceedingly handsome form made Nakula ever so conceited and often puerile (बालिश) in conduct He was also hard-hearted, not possessing much of the softness of affection in him Yudhisthira asks Sahadeva to abide by the words of even (अपि) such Nakula and once more implores him not to follow his track (अस्मत्पदवी) by committing suicide It will thus be seen that the entire message is meant for Sahadeva This passage has been unnecessarily tampered with Two reasons seem to have weighed with editors in doing so First, there appears to be a repetition in the message, if it is considered to have been addressed to one individual Secondly, if a message to Sahadeva is sent, another to Nakula is considered necessary Under the incubus of these two ideas tampering goes on Thus one editor reads ममाज्ञावचने (not found in any other MS or edition) for ममाज्ञया वचने and takes नकुलस्य=नकुलेन. So नकुलस्यापि ममाज्ञावचने स्थातव्यम्=Nakula too owes obedience to my bidding. And then the following words are considered to form a message to Nakula. One unknown Andhra copy, we are told, actually thrusts the words नडुच्यतां नकुल after this sentence Now see what meaning we get with these readings After completing his message to Sahadeva, Yudhisthira remembers that Nakula also owes obedience to his words and sends him a message But to whom are these words about Nakula's obedience addressed? They are more or less of the nature of a स्वगत If addressed to the Kañcukī, what is their purpose? It will be seen that these readings make the flow of Yudhisthira's thought extremely awkward Besides the sense sought to be given to नकुलस्य स्थातव्यम् is unnatural We think, as noted before, that the whole message belongs to Sahadeva and there are reasons, both positive and negative, for this our statement In the first place the idea that a message to Nakula is also necessary appears to us to be ill-founded Nakula was rather a self-willed youth, somewhat spoiled by the gift of personal beauty Besides, he has been definitely described to be stone-hearted There was thus no cause for Yudhisthira to fear that he would commit suicide after him A message to him is thus not necessary at all. As for repetition we urge that even if there is, it has a purpose to serve. Yudhisthira wanted by all means to induce Sahadeva to desist from

following him in death A repetition of the same fact would have the effect of more emphatically impressing upon him this advice But the present repetition is something more than a repetition Step by step Yudhisthira unfolds his specific request or command, whatever we may call it He first says 'पितुर्भववारिद', then 'नानुगन्तव्या अस्मत्पदवी' and last 'रक्षणीय शरीरम्' The first merely suggests the idea of preserving the body, by particularly referring to the religious purpose for which it is to be preserved, a purpose which from the son's point of view is most important The second step makes the suggestion more definite, while the third is explicit While stanza 24 suggests the preservation of the body, stanza 25 points out how this can be done

25 Sahadeva was a highly intelligent man and his intellect had further been clarified by learning (श्रुतविशद) He could, therefore, easily find diversion in his intellectual pursuits and try to forget Yudhisthira (अस्मान्) and Bhīma and Arjuna (स्वाग्रजौ च) The second half also tells Sahadeva Yudhisthira's opinion regarding the place where he should stay It will thus be seen that the repetition has, as in the case of Hamlet's madness, a certain method in it Now even if the latter part is considered to constitute a message to Nakula, some kind of repetition contained in the expression 'नानुगन्तव्या अस्मत्पदवी' and 'रक्षणीय शरीरम्' cannot be avoided Further, under our way of construing, the svagata-like awkward passage assumes proper significance When the three Pārthas would be gone, Nakula would be the principal man in the Pāndava family It was likely Sahadeva might treat him with disrespect on account of his self-conceited nature Yudhisthira, therefore enjoined Sahadeva to give all the respect due to an elder brother and abide by his words And lastly the words श्रुतविशदया आत्मबुद्धया (v l श्रुतिविशदया प्रज्ञया) seem to us to be decisive They unmistakably point to Sahadeva as the addressee, to whose बुद्धि reference has already been made in stanza 24. It is not possible to refer to Nakula's श्रुतविशदा प्रज्ञा

शरीरस्पृष्टिकया = शरीरस्पर्शेन, क being added स्वार्थे to स्पृष्टि (from स्पृश् to touch) न काल हीन यस्मिन् कर्मणि यथातथा without any loss of time कुलप्रतिष्ठापकम् the prepetuator of the family The variant नाभिकुले means in the family of her father

26 In a pathetic way the stanza depicts the working of hope The great tree of course is the Pāndava family शाखानां रोधेन दिग्रोधजनकबाहुल्येनेत्यर्थ (the profuseness ; abundance) स्थगितं (covered) वसुधायाः मण्डलं येन स्कन्ध. the stem सुसदृशानि यानि महामूलानि तेषां पर्यन्ते बन्ध यस्य which is hemmed in on all sides by strong roots well worthy of itself.

क्रमपि आशाबन्धं कुरुते is fixing some strange hope जनोऽयम् refers to Draupadī Yudhisthira calls the hope strange, because it was based on the child in the womb of Uttarā, who has now advanced only four months in pregnancy The stanza is a good example of अतिशयोक्ति of the 'भेदेऽपि अभेद' kind, which is best instanced in, say, 'चन्द्र उदेति', said when a beautiful woman is coming

अभ्यवसितम् refers to the determination of killing herself कुन्ती was the daughter of Śūrarāja, a Yādava chief, and sister to Vasudeva, the father of Balarāma and Kṛṣṇa She had been given in adoption to Kuntibhoja or Bhojarāja, the son of Śūra's paternal aunt

27 The stanza is intended to bring out all the ways in which Balarāma was related to the Pāndavas This is done with a view to indicate the enormity of his crime in being the cause of Bhīma's death and consequently of the destruction of the entire Pāndava's family. उन्मत्तेन मत्तेन वा in a fit of frenzy or under the influence of intoxication Balarāma was noted for his fondness for wine The combination मत्त–उन्मत्त is of common occurrence See 'मत्त प्रमत्तमुन्मत्त सुप्त बाल स्त्रिय जडम् । प्रपन्न विरथं भीत न रिपुं हन्ति धर्मवित् ॥ 36' भागवत 1. 7, also Manu 8 67. भागधेयम्=भाग, धेय being added स्वार्थे or without any change or addition of meaning, according to the Vārtika 'भागरूपनामभ्यो धेय'

28 The high-water mark of brotherly affection is reached in this stanza The intensity of affection that lies behind Yudhisthira's simple words has only to be read between the lines Yudhisthira wants Arjuna not to commit suicide after him For that purpose he asks Arjuna not to entertain affection for him (मयि च प्रेम न कार्यम्) It must have harrowed his soul when he uttered these words But he knew well enough that if Arjuna continued loving him with the same intensity he would surely follow him in death His only care now was somehow to make Arjuna preserve his body Note that 'मयि प्रेम न कार्यम्' is only a more powerful paraphrase of 'मयि विरलता नेय स्नेह' of stanza 24 and 'विस्मृत्य अस्मान्' of stanza 25 The reading 'यदि च प्राणिषि तत' spoils the whole beauty of the stanza '*If* you (intend or desire to) continue alive' suggests unmistakably that Yudhisthira desired him *not* to continue alive But in case he did so, he might go into the forest According to this reading the message in effect amounts to saying 'Follow me in death' This is surely incompatible with the kind of affection Yudhisthira has for his brother Some interpret यदि च प्राणिषि as 'If you survive the combat' or 'If you come out victorious from the fight'. This is unnatural and inconsistent too in view of Yudhisthira's words 'यदि कदाचित्, अर्जुन–' क्षात्रपद्धतीम्

the path of the Ksatriyas Yudhsthira here presents the sight of a man who is whole-heartedly disgusted with the cruel nature of Ksatriyas' duty and wants his brother never to follow it again What has he come to? Pursuing the Ksatriya ideal of revenge, he has seen all his kith and kin destroyed before his eyes The grief caused thereby is too much for his soft sāttvic nature. He is, therefore, prepared to forego the path The special reason for giving this advice to Arjuna now, rather late in the day, when there seemed to be no enemy in sight, was the fear Yudhisthira felt that Arjuna would turn his weapon against Balarāma, who was the cause of this disaster

(**Page 183**) अग्नि दृष्टा—Note the fire was now ablaze. Yet nobody had turned his attention to it Everybody was engrossed in his own sorrow But we know Cārvāka must have enkindled it unobserved See above p 177 उद्धता शिखा (the rising flames) एव हस्ता etc The conceit is very fine हा भगवन्तो—The plight of Buddhimatikā reveals a mixture of confusion, pathos and terror The poor maid does not know what to do and helplessly cries for help राजसूय etc —These two adjectives show the irony of fate The same fire, who had in former days been appeased, would now consume Yudhisthira सुगृहीतनामधेय whose name it is meritorious to utter 'स सुगृहीतनामा स्यात् य प्रात स्मर्यते बुधै'. वेदिमध्यसंभवा arising from the middle of the altar It was strange that the fire which gave her birth should now victimise her एष तावत्—Note that, libation of water is offered to three immediate ancestors, पिता, पितामह and प्रपितामह who constitute what is called पार्वण.

30 भो is an address to Bhīma तव. अस्तु let it remain undivided (to be presently drunk jointly) by you and also by me

(**Page 185**) अकृती not blessed enough, or unable. Compare '(अनुमरण) न दर्शनोपाय । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम् । असावपि आत्मघातिन केवलमेनसा सयुज्यते'। कादम्बरी p 174 (Peterson), 'रुदता कुत एव सा पुनर्भवता नानुमृतापि लभ्यते । परलोकजुषा स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥ 85' R viii.

31 This is one of the most pathetic stanzas in this play रसै. liquids i e preparatons of food The word stands for food in general. मदुच्छिष्टै. remaining after I had partaken of them. वितानेषु in sacrifices. For similar idea compare 'आजन्मन सहनिवासितया मयैव मातु पयोधरपयोऽपि सम निपीय । त्व पुण्डरीकमुख बन्धुतया निरस्तमेको निवापसलिल पिबसीत्ययुक्तम् ॥' मालतीमाधव 9. 40; also 'धृत्वा पदस्खलनभीतिवशात्कर मे या रूढवत्यसि शिलाशकल विवाहे । सा मां विहाय कथमद्य विलासिनि द्यामारोहसीति हृदयं शतधा प्रयाति' भामिनीविलास iii. 5.

33 मुक्ता केशा यस्या सा मुक्तकेशी or मुक्तकेशा. Bhīma had vowed to tie her hair But he departed without doing so Draupadī has therefore, to offer him the libation just with her hair loose ! O how pathetic! Such is the force of this adjective

(Page 186) संभावयिष्यसि वृकोदरम् you will (soon) honour Vrikodara (by joining him in heaven) Yudhisthira's right eye began to throb. That indicated good fortune What could be the good fortune under the circumstances ? The only good fortune that he could think of was that of meeting with Bhīma in heaven after they had burnt themselves in the fire here as they intended to do Through chivalry he speaks of that good fortune as belonging to Draupadī As a matter of fact the throbbing of his right eye indicated that he was presently to meet his brother then and there But as he implicitly believed the words of Cārvāka, it was not possible for him to interpret the good omen in any other way

(Page 187) उद्यत काल नाशक दण्ड येन with his destructive club upraised ते निर्णय जात your decision is declared The decision of course is that Arjuna has been killed The truth was that it was really Bhīma who was advancing triumphantly with a view to perform the ceremony of tying Draupadī's hair But as his body was smeared with blood all over and as all these people were under the impression that he had been killed, the Chamberlain mistook him for Duryodhana Yudhisthira also commits the same mistake, as we shall see स्वयंवरे स्वयंग्राहेण मत्कर्तृकेन पतित्वेन स्वयंग्रहणेनेत्यर्थ दुर्ललित much too humoured by my voluntarily accepting you as my husband at my svayamvara सव्येन वामेनापि हस्तेन सचाति सन्दधाति बाणमसौ सव्यसाची This is one of the epithets of Arjuna See 'उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे । भुजौ मे भवत संख्ये परसैन्यविनाशनौ । तयो सव्योधिकस्तस्मात्सव्यसाचीति मा विदु ॥ ' विराटपर्व 43 32, also another variant of the same 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदु ॥ ' ० अगनिष्पेषमल्ल wrestler who pounded the body of. With a view to obtain the Pāśupatāstra Arjuna practised penance Śiva appeared before him in the form of a Kirāta and picked up a quarrel A duel ensued in which Arjuna pleased the god by his bravery and obtained from him the desired weapon. बदर्याश्रम०–In the Badarī-hermitage two sages perpetually practise penance. They are Nara and Nārāyana, typifying the individual and the supreme soul Arjuna was the incarnation of Nara. निर्वासित ordinarily meaning ' exiled or banished ' is here used in the sense of 'rescued, liberated'. The Pāndavas lived in the Dvaita forest. Duryodhana wanted to put them to shame by a

display of his splendour When he went there for this purpose, he quarrelled with the Gandharvas of Citraratha whom he chanced to meet, and was taken prisoner Bhīma and Arjuna fought with the Gandharvas and liberated him It is in this connection that the famous stanza was uttered by Yudhisthira 'परै परिभवे प्राप्ते वय पञ्चोत्तर शतम् । परस्परविरोधे तु वय पञ्चैव ते शतम् ॥ 11 ' वनपर्व 244

34 विनीतम् (used adverbially) respectfully मया अनुक्त unaddressed by me i e without receiving farewell words from me

(**Page 189**) विरलयोधपुरुषा thin fighting people उपलक्षणम् characteristic mark

35 The reading ऊरू is bad,because Duryodhana had stroked(परिघट्ट) only one of his thighs कचकर्षणेन भिन्न (dishevelled, disordered) मौलि (braid of hair) यस्या

सनिषङ्गम् along with the quiver शिलीमुखानाम् आसारेण वर्षेण with a shower of arrows

36 Yudhisthira is here hurling a taunt at Duryodhana Though all his brothers were killed, Duryodhana was hard-hearted enough to continue alive Yudhisthira on the other hand was unable to outlive his valiant brothers, Bhīma and Arjuna What a great contrast between the brotherly affection of the two ! But, continued Yudhisthira, he was quite able to deprive Duryodhana of his life by means of showers of arrows Construe बाणवर्षैस्तव असून् अपहर्तुं शक्त नास्मि इति न Two negatives make the positive more emphatic कुपित य हर एव किरात त द्वेष्टि असौ the enemy of the enraged hunter in the form of Hara Bhāravi tells us the Lord was not really angry, but he only feigned anger Note 'प्रसेदिवास न तमाप कोप कुत परस्मिन्पुरुषे विकार । आकारवैषम्यमिद च भेजे दुर्लक्ष्यचिह्ना महता हि वृत्ति ॥ 17 23

(**Page 190**) कोयमावेग what means this excitement? Bhīma could not understand why all people were running away at his sight If he had looked into a mirror, however, he would have understood it It is some relief to be able to note that not only Yudhisthira' Chamberlain Jayandhara, but also all other people on the battlefield became terrified at Bhīma's sight and were flying away They, of course, could not have mistaken him for Duryodhana, for they were under no delusion

37 निस्तीर्णा उरुप्रतिज्ञा एव जलनिधिगहन (the vast or unfathomable ocean) येन गहनश्चासौ जलनिधिश्च जलनिधिगहन , according to ' कडारा कर्मधारये । पा 2 2 38 (कडारादय शब्दा कर्मधारये वा पूर्व प्रयोज्या । कडारजैमिनि । जैमिनिकडारः the tawny Jaimini । सि कौ.) We must note that कडारादि is not an आकृतिगण, but must be taken to be such Just as the प्रतिज्ञा is उरु, in the

same way the जलनिधि is गहन. Note that Bhīma here makes only a general reference to his vow His words therefore do not help to dispel the delusion हता ये करिणः गजा तुरगा अश्वा तै अन्तर्हितै गूढैः. It would appear the people were so terrified that they screened (अन्तर्हित) themselves behind the bodies of elephants and horses slain. लीनै किमास्यते why do you lie crouchingly? As the conversation following stanza 37 takes place, the audience remains spell-bound and in a state of the highest tension and anxiety What would happen, if the Chamberlain's efforts to make Draupadī consign herself to fire were successful? Such is the terrible anxiety in the mind of the spectators!

38 हतौ राजपुत्रौ भीमार्जुनौ इत्यर्थ येन भुजपञ्जरस्य अन्तरम् the enclosure of the cage of my arms जीवन् न प्रयासि will not go away alive प्रयासि— The present used for the near future

(Page 192) दुर्लक्ष्या मूर्ति यस्य whose form or personality can with difficulty be recognised कि मामलीकवचनै — Draupadī was so much immersed in grief that she thought the words of Buddhimatikā were false

39 निषिक्ता sprinkled, devolved, made firm The word evidently has reference to the abhiseka which will presently be performed and in which water symbolising royal splendour will be poured on Yudhisthira's head निषिक्ता is better than निषण्णा (has placed herself, is seated) because the latter is not capable of being construed with मया क्षिप्त, निहित, निषिक्ता and दग्धम् are all intended to be construed with मया The objection that Bhīma is not the sole author of what has been described as having been done in line 3 is not valid For, that statement has necessarily to be taken metaphorically and as such only partially true Vide 1st half of v 29, where also Bhīma makes a similar statement Also see vi 19 where Bhīma is said to have brought the earth under subjection Really all the brothers had contributed to this event But then through affection Yudhisthira says so. The truth is that in the hour of his greatest triumph Bhīma speaks of himself as having devolved royal splendour on Yudhisthira and as having killed all his enemies And there is nothing to quarrel about in this.

40 The stanza is eloquent of Yudhiṣthira's affection for Bhīma. He cares not much for the death of the enemy It is enough for him to know that Bhīma is alive and safe. Jarāsandha's chest is the lake whose water is supplied by the stream or large quantity (आसारः) of his blood. Bhīma is the wantonly sportive (क्रीडाललित) crocodile, which dashes against the banks of this lake.

41 स्त्यान coagulated The second line has to be understood only metaphorically For, we cannot say that Duśśāsana's blood was actually there on Bhīma's hands. अङ्गेषु अङ्गेषु सक्तम् sticking to every limb of mine. तव goes with परिभव. The fire of the insult offered to Draupadī was burning Bhīma's body Duryodhana's blood was therefore sticking to it in order to extinguish this fire It would have been better if we had सिक्तम् instead of सक्तम्. If would then mean Bhīma himself had applied the blood to his body for extinguishing the fire. Another way is to construe तव with अनलस्य The idea then would be that blood stuck to Bhīma's body in order to extinguish the fire of insult belonging to Draupadī, thus giving us a figure of speech called असंगति. This way seems to us to be quite far-fetched and has found favour with some apparently for the sake of the picturesque figure involved.

(Page 196) विस्मृतास्मि I have forgotten विस्मृत, a past *passive* participle, is used actively Kālidāsa often uses this very participle in this way Draupadī's words were a polite request to Bhīma that he should himself tie her hair up

42 आशायाम् आशायाम् इति प्रत्याशम् in every direction O what an irony of fate! The one unloosening of Draupadī's braid of hair had caused in every direction the women in the harems of kings to unloosen their hair! कुपित सख because it was the cause of the death of 18 Akṣauhiṇīs of men in such a short time. This speech had apparently been uttered by some Siddha (a demi-god) moving in the sky.

(Page 197) कृतस्तस्य आशाते—This is very true, indeed, O Yudhiṣṭhira! You were exceedingly fortunate The Lord himself came to congratulate you!

43 The stanza contains a beautiful idea. In this world a man becomes free from misery by even contemplating the Lord How can a person like Yudhiṣṭhira, who actually sees him, remain unhappy? The first line is somewhat troublesome It evidently refers to the theory of creation propounded by the Sāṃkhyas These admit in all 24 padārthas or material entities, besides the Puruṣa, who is intelligent. Vide 'मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकश्च विकारः न प्रकृतिर्न विकृतिः पुरुषः ॥' सांख्यकारिका (महदाद्या = महत्तत्त्वाहंकारपञ्चतन्मात्राणि, षोडशक = एकादशेन्द्रियाणि पञ्चाकाशादीनि) Prakṛti or Pradhāna is the primordial matter, which consists in the equipoised condition of the three qualities, sattva, rajas and tamas This equilibrium is disturbed (the disturbance is called क्षोभ), when the necessity is felt of giving indivi-

dual souls the opportunity of reaping the fruit of their respective actions, and with this disturbance the evolution of the world begins Prakrti then gives rise to seven products viz mahat or intellect, ahamkāra or egotism and the five tanmātras or the five cosmic elements in their subtle form From these seven are evolved 16 products, to wit 11 indriyas (5 jñānendriyas, 5 karmendriyas and the antahkarana) and the 5 grosser elements viz ether, wind, fire, water and earth. These in all make the 24 tattvas of the Sāmkhyas The compound then must be so dissolved as to conform to this process of evolution and the best way appears to us to be as follows गुरवश्च ते महदादयश्च गुरुमहदादय , कृता गुरुमहदादय· यया सा कृतगुरुमहदादि (प्रकृति), कृतगुरुमहदादे क्षोभात् सम्भूता मूर्ति यस्य whose form springs from the disturbance of (that primordial matter viz Prakrti), which gives rise to (the six evolved products such as) the great mahat and others Mahat and others are called great, probably because they are the first evolved products of Prakrti The compound thus means that the Lord's form sprang from the disturbance of the equipoised Prakrti But how can we square this description of the Lord with the Sāmkhya doctrines ? For, the Sāmkhyas simply do not admit the existence of the Lord (ईश्वर) at all much less the creation of his form The description can, however, be understood from the Vedānta point of view The mūrti or form, which arises from the disturbance of the original Prakrti, represents the entire material (अचित्) world, which according to Vedānta, is the Lord's body For, Vedānta believes in the immanence of the world by the Supreme Spirit So the first line in effect comes to mean the Lord who pervades the entire material world, which springs from the disturbance of the original Prakrti It will thus be seen that the line contains an admixture of Sāmkhya and Vedānta doctrines, the theory of creation of the Sāmkhyas (which by the way the Vedāntins do not admit) and the theory of the immanence of God (which is unknown to Sāmkhya) Another way of dissolving the compound is कृत यः गुरु. महदादीना क्षोभ तस्मात्सम्भूता मूर्तिः यस्य whose form arises from the mighty disturbance of mahat etc , which has been caused This way has evidently to be rejected, because, according to Sāmkhya the disturbance takes place not in mahat and others, but in the original Prakrti. The emendation that महदादीना क्षोभ = महदाद्याकारेण परिणामरूप क्षोभ carries with it its own condemnation as being unacceptably unnatural and far-fetched गुणिनम् characterised by or possessed of the three qualities, rajas, tamas and sattva in conjuction with which the Lord becomes respectively the cause of the creation (उदय), destruction and sustentation (स्थानम्) of all created beings (प्रजा)

Remember the Lord is the master of these three qualities and pressing them in his service he creates, sustains and destroys the world Note the antithesis in अचिन्त्य चिन्तयित्वा The Lord is always described in such contradictory terms This expression for instance points out the extreme difficulty of properly contemplating the Lord The idea that the first half of the stanza contains a description of निर्गुण ब्रह्म and the 3rd line that of सगुण ब्रह्म is based on an anachronism For, this sharp distinction between निर्गुण and सगुण ब्रह्म, with the necessary suggestion that the latter after all represents an unreality, dates from the time of Śankarācārya and is unknown to the old Upanisadic Vedānta But owing to the dominating influence of the system, which Śankarācārya preached, it is generally believed that this distinction belongs to old Vedānta as well

44 धृष्टद्युम्नमुखा headed by Dhrstadyumna Dhrstadyumna, the son of Drupada and brother of Draupadī was the C-in-C of the Pāndavas It was he who cut off the head of Drona when he laid down his arms. In a most dasterdly manner Aśvatthāman killed him along with the five sons of Draupadī, while they were asleep and thus had his revenge This account occurs in the Sauptikaparva The drama apparently concludes before these cold-blooded murders take place But there is one point in this connection showing the author's anavadhāna or carelessness Stanza 26 of this Act and Draupadī's words which precede it clearly indicate that no son of the Pāndavas is alive, which means that the sons of Draupadī have all been killed and along with them of course Dhrṣtadyumna also There is thus a conradiction between that passage and this reference to Dhrstadyumna स्कन्धे उत्तम्भिता धृता इत्यर्थ (carried) तीर्थवारिणा कलशा यै Water from the various holy places is required for the coronation

(Page 198) पुण्यजनापसद the wretch of a holy man पुण्यजन by विपरीतलक्षणा means पापजन and is a synonym of राक्षस चित्तविभ्रम distraction or misapprehension of mind अह तु—There is nothing which the Lord will not give when he is pleased But men as we are our understanding has limitations and cannot rise higher That's why we remain satisfied with comparatively little

45 निकारार्णव the ocean in the form of insult or humiliation. सुकृतिनम् blessed This is used proleptically. Yudhisthira is blessed because the Lord speaks to him with kind regards (आदृत' =आदरयुत सन्).

(Page 199) भरतवाक्यम् (भरतानां वाक्यम्) is the stanza which is uttered by all the actors The drama is now over The assumption of various characters therefore falls off The actors

all assemble on the stage, including those who act the parts of Duryodhana and Karna, who have been killed, and together utter this stanza, somewhat in the manner of a chorus This practice is found even now on the modern Marāthī stage Such bharatavākyas generally contain an expression of good wishes which the poet wants to convey to the audience through the characters The word bharata is used instead of nata, because according to strict rules no nata is supposed to speak after the Prastāvanā. For bharata in the sense of an actor vide 'भवभूतिर्नाम कवि. निसर्गसौहृदेन भरतेषु वर्तमान.' Māl 1 भरतवाक्यम् is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy This is incorrect भरतवाक्यम् is again sometimes printed as a part of the speech. This is wrong भरतवाक्यम् is just a stage-direction

46 This first line contains a reference to the three main causes of unhappiness in the life of samsārins and a hope that people may be free from them. These three are कार्पण्य, रुज् and अकालमरणम् कार्पण्य otherwise called दैन्य, or wretchedness, consists in the necessity that a man feels of having to go to others and helplessly request them to help him when he finds there is not sufficient money in his house to maintain his family and sees no other way by which he can get it What humiliation this means and how a man of self-respect will rather prefer death to it, can only be realised by those who have had that unfortunate experience It cannot be understood by people who are born with a silver spoon in their mouth Then, to be subject to constant illness, or to have members of one's family suffering from one disease or another—this also is a fruitful source of mental worry and even physical exhaustion from which very few families are exempt And last comes untimely death To lose a young brother in the full bloom of his boyhood or youth, or a son in a similar condition, or for the matter of that, any other relative dearly loved, is an event which is enough to make one tired of wordly life and cry 'halt' in one's career in the world Very wisely does the poet wish that people may live the whole span of human life i e a hundred years ('शतायुर्वै पुरुष' श्रुति) free from wretchedness and free from disease न कृपणं कार्पण्य (भावप्रधानो निर्देश) यस्मिन् कर्मणि यथा तथा, or simply न कृपण यथा तथा. न रुग्भि श्रान्तं यथा तथा or न श्रान्त श्रम यस्मिन् कर्मणि यथा तथा free from the exhaustion caused by diseases These two adverbs modify जीव्यात्, which is Benedictive from जीव् The first line thus expresses a desire for worldly happiness

But is that the only object of human existence? Is there no beyond or hereafter? Certainly there is and the best means of attaining the object beyond is mentioned in the second line viz द्वैत विना भवद्भक्ति: devotion to you without division, undivided or sole devotion to you, O Purusottama Bhatta Nārāyana here shows himself clearly to be a follower of भक्तिमार्ग Within the intricacies of Jñāna an unlearned man may not enter Karma with its elaborate details cannot be adequately performed by the ordinary. But it is possible for every one to love the Lord with all the intensity of one's soul (भक्ति: = पुरानुरक्तिरीश्वरे) and consequently भक्तिमार्ग is the easiest and Bhatta Nārāyana rightly advocates it द्वैतम् is explained as द्विधा इतं, तस्य भाव: द्वैतम् the condition of running in two ways The idea is devotion must be directed to Purusottama and Purusottama alone and to no other god द्वैत विना is also explained as without making any difference between the Lord and oneself This seems to us to be highly unwarranted First, the sharply marked antithesis between द्वैत and अद्वैत based upon the distinction between the Supreme Soul and the individual soul, was unknown in Bhatta Nārāyana's days To explain द्वैत here in this way appears to us to contain an anachronism Further, we do not know how it is possible to entertain the highest kind of sincere devotion towards the Lord and at the same time be conscious of the non-difference between the Lord and oneself To have such devotion one must know the Lord is infinitely superior to oneself We are aware that followers of Śankarācāry's Advaita try, by some kind of chicanery, to reconcile Bhakti to their Advaita, but the attempt appears to us to be most unconvincing Apart from this question of reconciliation, there appears to be no doubt that the advaitabhakti referred to by Bhatta Nārāyana is *not* the kind of advaitabhakti recognised by followers of Śankarācārya. The first half of the stanza thus refers to the people's private life, their happiness in this world and hereafter The second half refers to public life. Happiness in public life depends on the goodness of the king. The poet therefore mentions the qualities that go to make an ideal monarch दयित भुवन यस्य who loves the world i e the people therein. The ancient ideal was that the king must love his subjects as his own children सतत सुकृतम् अस्ति अस्य who always performs meritorious deeds The form is faulty Vide pp 87–88 above प्रसाधित (pleased, conciliated) मण्डलं येन. Mandala has a technical sense in the science of politics It means a circle of neighbouring princes, near and distant. Vide कामन्दकनीतिसारे अष्टम सर्ग· When this Mandala is kept reconciled, there is no fear of foreign invasion.

APPENDIX-A

DEFINITIONS OF SOME DRAMATIC TERMS

• नान्दी— प्रशस्तपदविन्यासा चन्द्रसकीर्तनान्विता ।
आशीर्वादपरा **नान्दी** योज्येव मङ्गलान्विता ॥
काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
सूत्रधार पठेदेना मध्यमं स्वरमाश्रित ॥
चन्द्रसकीर्तन यत्र तदधीनो रसो मत ।
प्रीते चन्द्रमासि स्फीता रसश्रीरिति भालुकि ॥ सगीतसर्व वे
आशीर्वचनसयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीना तस्मान्नान्दीति सज्ञिता ॥ 24
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशासिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6
नान्दी कृता मया पूर्वमाशीर्वचनसयुता ।
अष्टाङ्गपदसयुक्ता विचित्रा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
सूत्रधार पठेत्तत्र मध्यम् स्वरमाश्रित ।
नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ॥ Ibid 5 98

This is explained as नन्दन्ति देवता अस्याम्, नन्दिरानन्द तस्या इयं नान्दी, or नन्दयति देवतादीन् इति

सूत्रधार — नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान् नेतु· कवेरपि च वस्तुन ।
रङ्गप्रसाधनप्रौढ **सूत्रधार** इहोदित ॥
नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात् सबीजकम् ।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरित ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमि समासाद्य **सूत्रधार** स उच्यते ॥

प्रस्तावना or—नटी विदूषको वापि पारिपार्श्वक एव वा ।
आमुखम् सूत्रधारेण सहिता संलापं यत्र कुर्वते ॥ 31
चित्रैर्वाक्यै स्वकार्योत्थै· प्रस्तुताक्षेपिभिर्मिथ ।
आमुखं तत्तु विज्ञेयं नाम्ना **प्रस्तावनापि** सा ॥ 32

The dramatic Prastāvanā is of five kinds
उद्घात्यक कथोद्धात प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते **पञ्च** प्रस्तावनाभिद ॥

The Prastāvanā of the Venīsamhāra is of the Kathodghāta type, which is thus defined .
सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा
भवेत् पात्रप्रवेशश्चेत् कथोद्घात स उच्यते ॥ 35 साहित्यदर्पण 6.

नेपथ्यम्— कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते ।

विष्कम्भक and प्रवेशक —The plot of a drama is divided into two parts, one that has to be suggested and other which is to be seen or heard The former is suggested by five kinds of Prelude or Interlude viz विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

द्वेधा विभाग कर्तव्य सर्वस्यापीह वस्तुन ।
सूच्यमेव भवेत् किंचिद् दृश्यश्रव्यमथापरम् ॥ 56
नीरसोऽनुचितस्तत्र ससूच्यो वस्तुविस्तर ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तर. ॥ 57
अर्थोपक्षेपकै. सूच्य पञ्चभि· प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकै. ॥ 58 ॥ दशरूपक 1.
वृत्तवर्तिष्यमाणाना कथाशाना निदर्शक ।
सक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शित ॥ 59
मध्येन मध्यमाभ्या वा पात्राभ्या सप्रयोजित ।
शुद्ध' स्यात् स तु सकीर्णो नीचमध्यमकल्पित· ॥ 59
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।
अङ्कद्वयान्तर्विज्ञेय शेष विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows (1) A Viskambhaka is of two kinds, śuddha (pure) and saṅkīrna (mixed) In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters No such distinction is possible in a Praveśaka as only low characters take part therein (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākrta (as in miśra) A Praveśaka is always in Prākrta (3) A Viskambhaka comes at the beginning of an act e i may stand at the beginning of even the first act. A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तय. or Stage-directions —The dramatic plot is again divided in three kinds according as it is meant to be heard by all the characters (sarvasrāvya), or by some particular characters only (niyataśrāvya),or by none at all (aśrāvya) The sarvaśrāvya is prakāśa, the niyataśrāvya is either janāntika or apavārita and the aśrāva is svagata. The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशकम्—नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिधेष्यते ॥ 63
and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।
स्वगतम्—सर्वश्राव्य प्रकाश स्याद् अश्राव्य स्वगतं मतम् ॥ 64
जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् । 65
अन्योन्यामन्त्रण यत्स्यात् जनान्ते **तज्जनान्तिकम्** । 66
दशरूपक 1

अपवारितम्—... **तद्भवेदपवारितम्** ।
रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते ॥ साहित्यदर्पण 6. 138
आकाशभाषितम्—किं ब्रवीष्येवमादि विना पात्र ब्रवीति यद् ।
श्रुत्वेवानुक्तमप्येकस्तत्स्या**दाकाशभाषितम्** ॥ दशरूपक 1 67
दूरस्थाभाषण यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरित वाक्य **तदाकाशे** निगद्यते ॥ भरत
कञ्चुकी—ये नित्य सत्यसपन्ना कामदोषविवर्जिता ।
ज्ञानविज्ञानकुशला **कञ्चुकीयास्तु** ते स्मृता ॥ मातृगुप्ताचार्य
अन्त पुरचरो वृद्धो विप्रो गुणगणान्वित. ।
सर्वकार्यार्थकुशल **कञ्चुकीत्यभिधीयते** ।
जरावैक्लव्ययुक्तेन विशेद् गात्रेण **कञ्चुकी** ॥ भरत
अन्त पुरचरो राज्ञो विप्रो गुणगणान्वित. ।
उक्तिप्रत्युक्तिकुशल **कञ्चुकीत्यभिधीयते** ॥ साहित्यदर्पण
वृद्ध कुलोद्गत शक्त पितृपैतामह शुचि. ।
राज्ञामन्त **पुराध्यक्षो** विनीतश्च तथेष्यते ॥ वराहमिहिर

APPENDIX–B

1NDEX TO STANZAS